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APRIL 1993

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# guitar

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their bands  
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POSTER FEATURE**

**SICK OF IT ALL**

**FLIPPER**

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**TUMBREWEED**

**KITCHENS OF  
DISTINCTION**

**TRANSCRIPTIONS TO:**

**EXTREME • TRAGIC COMIC**

**VAN HALEN • RIGHT NOW**

**PINK FLOYD • HEY YOU**

**BLACK SABBATH • SUPernaut**

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**Richie Kotzen Electric Joy SH-1056** "Electric Joy" marks Richie's 3rd and last album for Shrapnel and documents his incredible growth as a musician. Together again with Atma Anur, Richie delivers a collection of original instrumental compositions rich in tasteful melodies and phenomenal guitar techniques that should further cement his position in the music world as a guitarist's guitarist.



**Jeff Watson Lone Ranger SH-1055** While playing guitar in Night Ranger, Jeff's signature 8-finger technique and skillful flat picking garnered tremendous international acclaim. The Lone Ranger strikes back with an instrumental solo album brimming with innovative compositions and incendiary fretwork. Guest guitar soloists and other performances by some of the industry's leading players add finishing touches that you won't want to miss!



**Tony MacAlpine Freedom To Fly SH-1058** Tony MacAlpine, a highly revered guitarist, whom many credit for the resurgent interest in instrumental rock guitar albums, strikes back with this potent collection of wailing guitar masterpieces. Brimming with Tony's high caliber lead guitar solos and strong compositions, this album should greatly expand Tony's vast legion of guitar enthusiasts.



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**Jason Becker Perpetual Burn SH-1036** As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fret-work on the band's debut album. One year later, he recorded a solo album that set new standards in progressive music. You can also hear Jason wail on David Lee Roth's album, "A Little Ain't Enough."

**DON'T MISS THESE HOT GUITAR CLASSICS:** Steeler (w/ Yngwie Malmsteen) - SH-1007, Keel "Lay Down The Law" - SH-1014 (No CD), Chastain "Mystery Of Illusion" - SH-1018 (No CD), Vicious Rumors "Soldiers Of The Night" (w/ Vinny Moore) - SH-1020 (No CD), Tony MacAlpine "Edge Of Insanity" - SH-1021, Racer X "Street Lethal" - SH-1023, Chastain "Ruler Of The Wasteland" - SH-1024 (No CD), Vinnie Moore "Minds Eye" - SH-1027, MacAlpine, Aldridge, Rock, Sarzo, "Project Driver" - SH-1028, Joey Tafolla "Out Of The Sun" - SH-1030, Cacophony "Speed Metal Symphony" (Marty Friedman & Jason Becker) - SH-1031, Racer X "Second Heat" - SH-1032, Vicious Rumors "Digital Dictator" - SH-1033 (No CD), Apocrypha "The Forgotten Scroll" - SH-1034 (No CD), Marty Friedman "Dragon's Kiss" - SH-1035, Racer X "Live Extreme Volume" - SH-1038, Apocrypha "The Eyes Of Time" - SH-1039, Greg Howe - SH-1037, Cacophony "Go-Off" (Marty Friedman & Jason Becker) - SH-1040, Fretilboard Preszzy "Hot Guitar Compilation" - SH-1041 (No LP), Richie Kotzen (w/ Stuart Hamm and Steve Smith) - SH-1042, Howe II "High Gear" - SH-1044, Michael Lee Firkins - SH-1045, Richie Kotzen "Fever Dream" - SH-1046, Apocrypha "Area 54" - SH-1047, 9.0 "To Far Gone" - SH-1048, James Byrd's Atlantis Rising - SH-1049, Joey Tafolla "Infra-Blue" - SH-1050, Dirty Looks "Bootlegs" - SH-1051, Stephen Ross "Midnight Drive" - SH-1052, Howe II "Now Hear This" - SH-1053

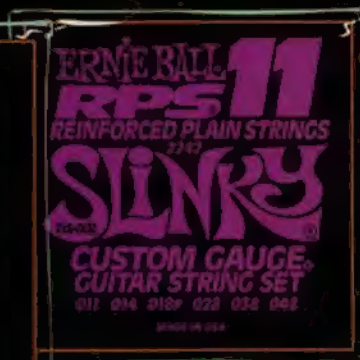
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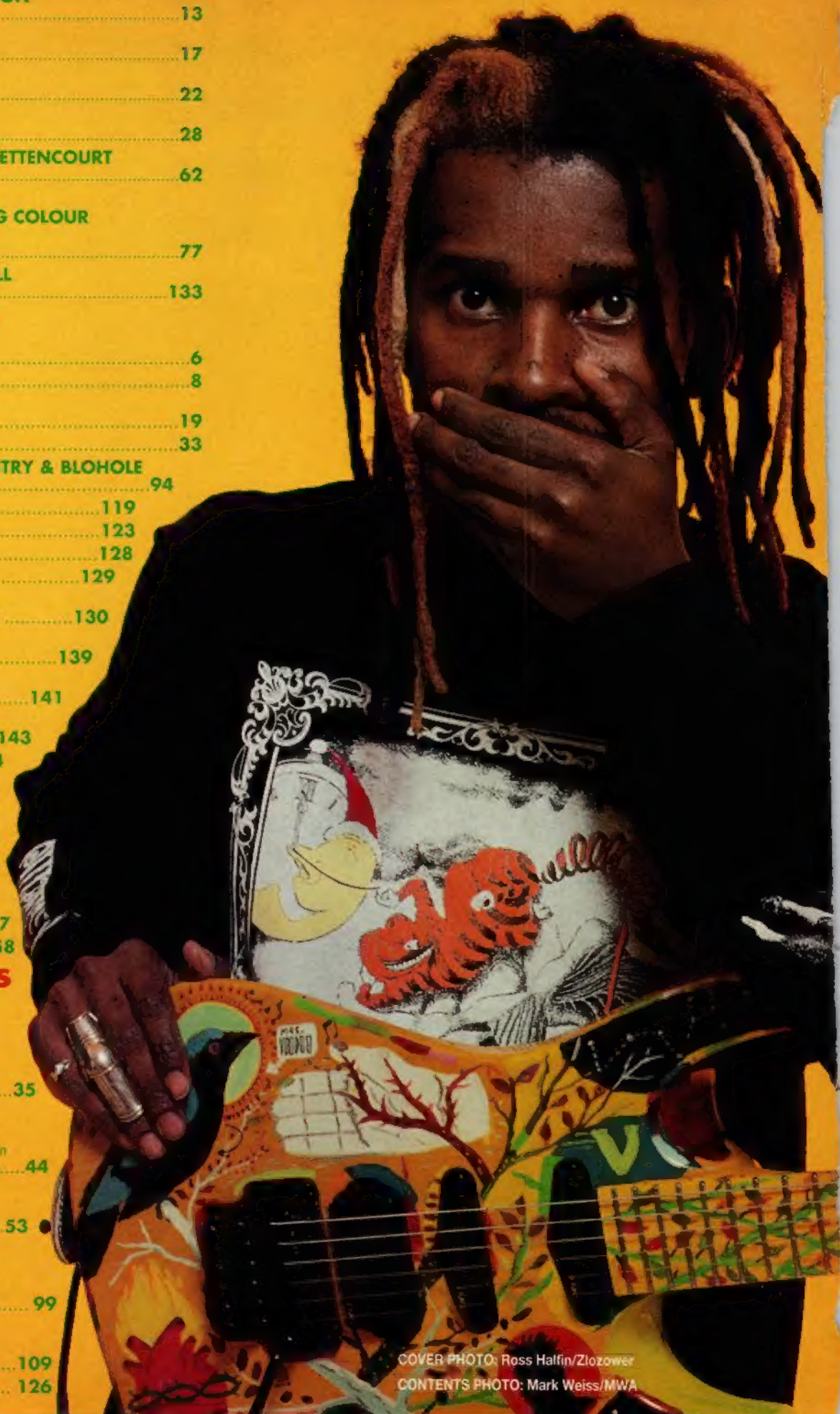
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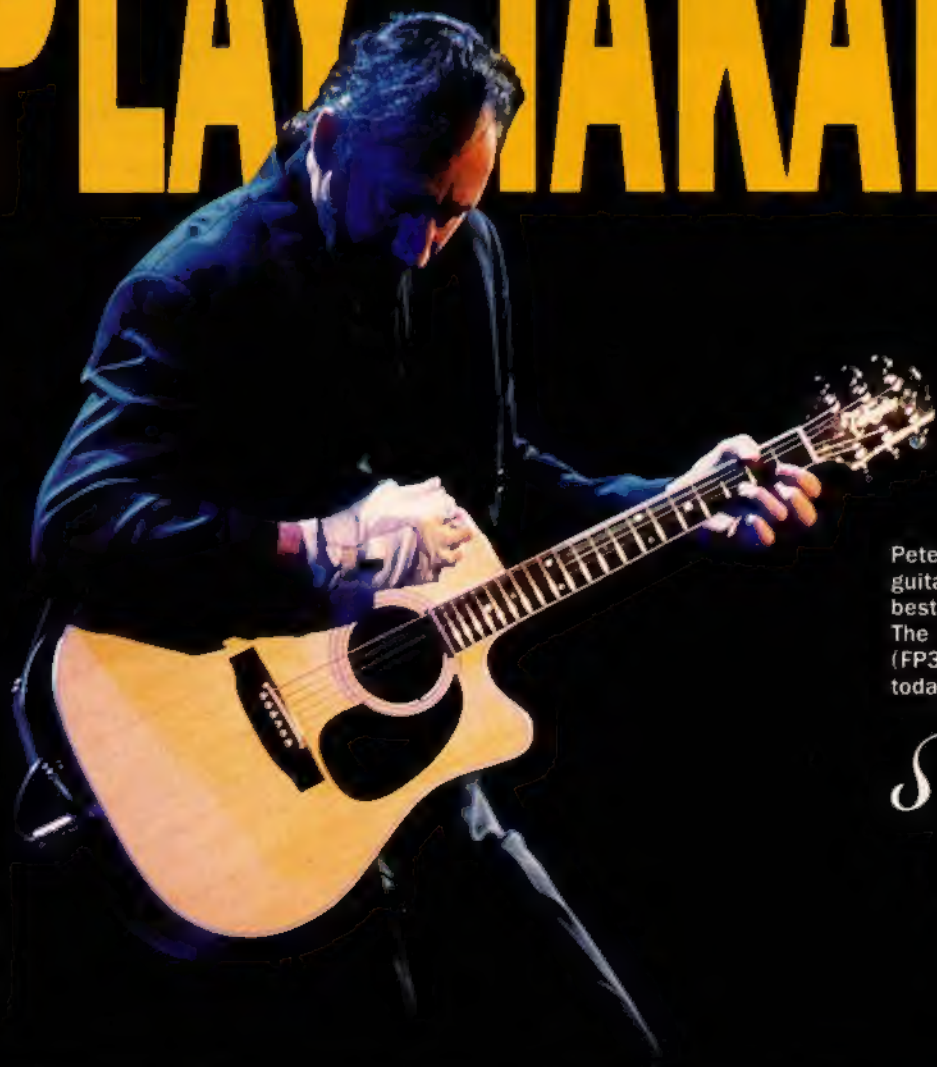


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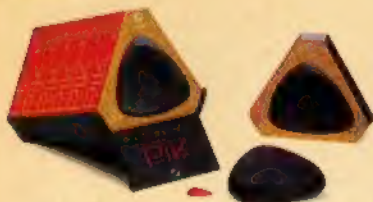




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**guitar**

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John Stix

### EXECUTIVE EDITORS

Lorena Alexander  
Vic Garbarini

### MUSIC EDITOR

Andy Aledort

### ASSISTANT EDITOR

Rich Maloolf

### MUSIC ARRANGERS

Kenn Chipkin, Peter Seckel

### MUSIC ENGRAVER

Wojciech Rynczak

### CONTRIBUTORS

Alex Aguilar, Vivian Campbell, Jon Chappell  
Reeves Gabrels, Stu Hamm, Barry Lipman,  
Buzz Morison, Steve Morse,  
Pete Prown, Alex Skolnick

### ART DIRECTION AND DESIGN

Brian Austin

### ASSISTANT ART DIRECTOR

Dave Pollard

### GRAPHIC ARTIST

LaVon Welch

### PRODUCTION MANAGER

Jim Piacentino

### ADVERTISING SALES DIRECTOR

Barbara Seerman

### ACCOUNT EXECUTIVE

Peter Seidel

### ADVERTISING COORDINATOR

Anne Bristol

### PUBLISHER

Howard Cleff

### DIRECTOR OF MUSIC

Mark Phillips

### CIRCULATION MANAGER

Simon Schatzmann

### DEALER SALES MANAGER

Josh Rikelman



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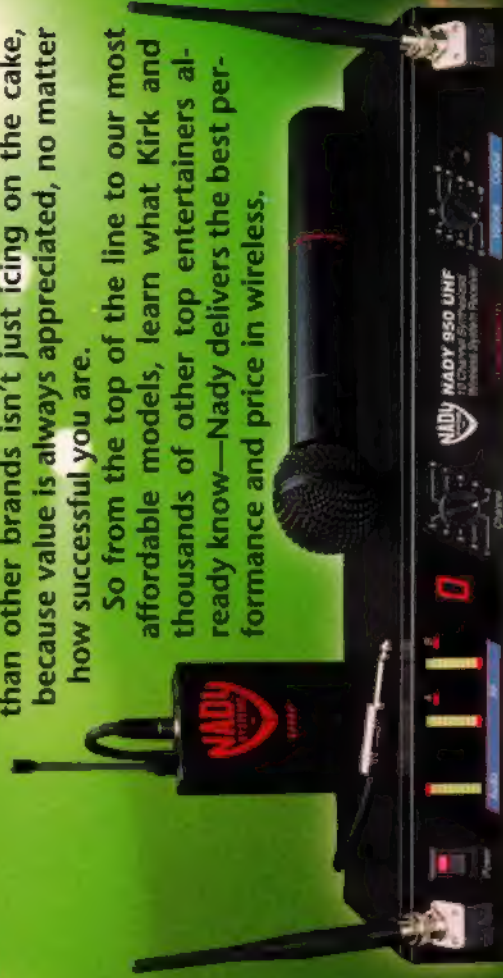
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## LOLLAPALOOZA A LOLLAPALOOZER?

I've been reading *GFTPM* regularly for a shade over five years now, and subscribing for the past two. I have always been impressed with the quality not only of the transcriptions and choice of music, but with the interviews as well. While the rest of the world has turned rock and roll into an increasingly ugly and stupid three-ring circus, *GFTPM* always had the sense and taste to focus on the (dare I say it?) musicians and their music.

Having said that, I must also say this: Where the hell did you find the insipid creature who calls himself Charles M. Young ("Lollapalooza '92"/Dec '92) and who permitted this bad seed to push his peculiar agendas in the paltry guise of a series of manipulative interviews? If I wanted to read politics, I would buy *Newsweek*. If I wanted muck-raking, I would buy the *Enquirer*. However, I want guitarists and guitar music, for which reason I buy *GFTPM*. Mr. Young's leading questions and intrusive, meddlesome commentary are bad journalism, plain and simple. If *GFTPM* cannot provide me with the quality of interview that I expect, there are plenty of other guitar magazines I can (and will) spend my money on instead.

Please don't join the circus—leave that to the Charles M. Youngs of the world.

Respectfully,  
Tom Shea  
Mount Hope, Ontario

I am writing this letter in response to your article on the Lollapalooza tour. In that article, Flea of the RHCP said that he felt that the same people that picked on him in high school were the ones in the audience. Well, I'm just your average city kid that couldn't afford to go—and they're just the average snobs that went just to say they did. I have actually been looked at funny by a person wearing a shirt from the concert. It takes away the whole point of the tour or what, in my opinion, was the point of the tour: To have fun, and discover new things. This tour was to some (but not all) people a way to say, "Oh yeah? Well my daddy took

me to Lollapalooza so *nyah!*"

I wish more people would listen to music and understand the point it has. I wish everyone would lose the snob attitude. And I wish I could've gone to Lollapalooza.

But I couldn't. And, Flea, I wouldn't have made fun of you in high school. I'm not a poseur, I know who I am, and I have an actual love for alternative music. I'm sorry that you're the next teenybopper fad after Bart Simpson, New Kids, and 90210.

Amanda L. Sledz  
Cleveland, OH

The Lollapalooza Festival at Jones Beach, Long Island must have sucked! It saddened me to see that such a bad vibe can be produced from a Lollapalooza show.

The festival that I went to in Pittsburgh produced nothing but *good* vibes from the musicians and the fans. I didn't notice any of the stuck-up snobs that seemed to rot the Jones Beach venue with their conceitedness, although I do agree that more and more yuppie scum are being drawn to alternative music due to its popularity. But the people I saw were misfits of society, like myself, who were searching for a release from the discrimination that the youth face every day. They found it in Lollapalooza '92.

William Reid called teenagers "the most conservative they've been since the '50s." I disagree. I think we are the most liberal since the '60s! Just look around before you say something like that, man. A new revolution is in the air. Maybe you should just watch "we conservatives" during the other bands' performances. No, it isn't as big or meaningful as Woodstock was, but it *is* something moving in the right direction. Of course, nobody's dying or being born, it only lasts one day. Give us a three-day, free festival where everyone performs with no pay. That would never happen in the corporate rock '90s. Prove me wrong.

Brian Gallagher  
Pittsburgh, PA

## SPIRIT OF THE '60s

For the better part of 20 years, my family owned and operated the Kettle Of Fish bar in Greenwich Village, NYC.

During the '60s, KOF was one of the primary watering holes in the bustling West Village music scene. Performers ranging from The Animals to Van Morrison made their customary visits to KOF after playing sets at clubs such as Cafe Wha?, The Gaslight and The Fat Black Pussycat. Many-a musician spent his/her spare time there drinking, philosophizing, or just informally jamming.

Seeing Hendrix' mention of the Kettle Of Fish as the site of his initial introduction to Bob Dylan ("Jimi Plays Critic"/December '92) reinforced my appreciation for KOF's contribution to, and place in, New York's music history. Although the original Kettle Of Fish is no more, the musical spirits it played host to are alive and well.

Adam Williams  
Stamford, CT

## BLESSED ARE THE SICK

Normally, I do not write into magazines to share my opinions but I feel that Andy Aderholt (*sic; it's Aledort*) has gone beyond the boundaries of journalism. I noted he (you, Andy, if you're reading this) referred to "Jesus Christ Pose" as a "slightly sick tune." I wonder, Mr. Aderholt, is this a musical or religious opinion? Considering the musical genius of Soundgarden, I am inclined to believe it is the latter. I realize it might be beyond your comprehension that there are those of us who read *Guitar For The Practicing Musician* who support the message of "Jesus Christ Pose." If some of the Bible thumpers of the world would concentrate on humanity rather than Christianity, this world would be a better place. In summary, Andy, please keep your religious views to yourself and let your readers decide what is and is not sick. I enjoy your magazine and will continue to support it. But, please use it as a positive outlet for open-minded thinking and not as a newsletter of religious ignorance.

Christopher C. Barricklow  
Birmingham, AL

*It was meant as a compliment. —AA*

## IN A JAM OVER "JEREMY"

I've considered writing to you several times before for various reasons,

*Continued on page 122*



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# STREET NOISE

By Lorena Alexander

Scott Ian, John Bush & Frank Bello of Anthrax with the always demon-strative Gene Simmons of KISS

Steve Granitz/Courtesy Levine-Schneider PR

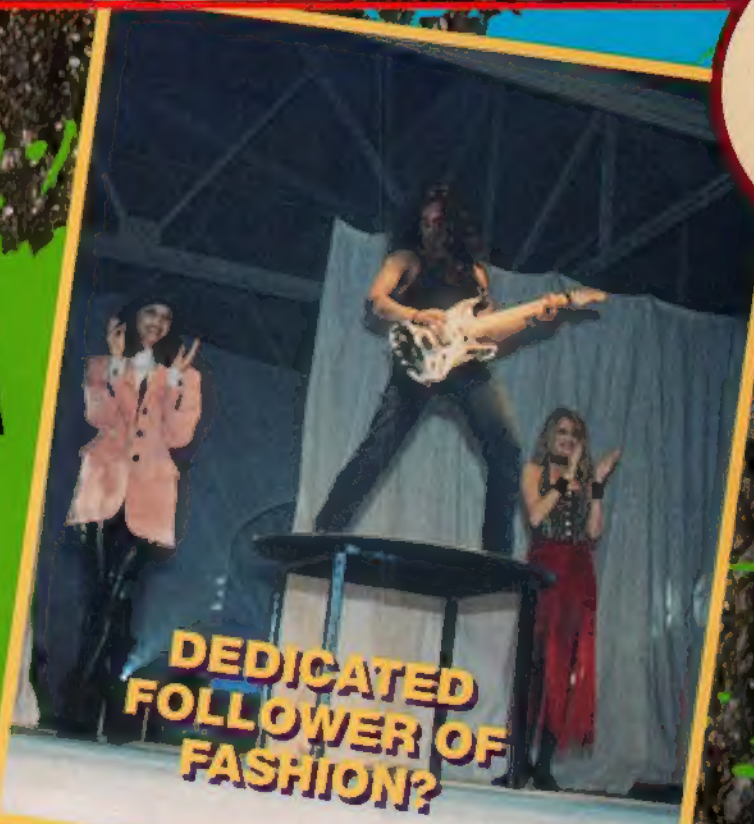


FRAMPTON

## JINGLE BELL ROCK:

Peter Frampton teamed up with the Jeff Healey Band and Melissa Etheridge in a show of holiday spirit at New York rock radio station WNEW-FM's annual Christmas concert, the December '92 lineup performing at Manhattan's Beacon Theater. Ray Davies of the Kinks wasn't the night's only surprise guest; one S. Claus (alias veteran deejay Scott Muni who would celebrate his 25th year on WNEW the very next day) joined the station's entire air staff on stage to greet the charity event's near capacity audience. Concertgoers were asked to bring a wrapped gift marked for either a boy or a girl to be distributed by United Cerebral Palsy of NY to underprivileged children around the city.

Frampton also attended the opening night soiree at the Big Apple's newest hot spot, Club USA, but when the guitarist exited the club and was seen going from limo to limo (trying to find the one that was his, we suppose) a suspicious officer of the law nabbed him, only to have the promoter of the night's event come to the rocker's rescue by shouting out, "What's wrong? That's Peter Frampton!" Apparently everyone within earshot rushed to get an autograph upon hearing the famous name!



## DEDICATED FOLLOWER OF FASHION?

Ken Tashiro/Courtesy Levine-Schneider PR

Jeff Tyson of T-Ride put his own spin on the rock-stars-with-super-models trend when he appeared at a Macy's fashion show in San Francisco. The sole male presence on the runway, Tyson worked his axe while star models Christy Turlington and Claudia Schiffer walked that walk. "I seriously thought that I'd died and gone to heaven," laughs the guitarist. "The other guys were pissed that they weren't needed, too! At one point both Christy and Claudia began clawing at my legs—it was almost more than I could handle, but I managed to keep myself in line and my guitar in tune. But," he assures, "it sure wasn't easy." Down boy.



## A KISS FOR ANTHRAX

time in the future.



### FAMILY STYLE:

the careers of Skid Row, Motley Crue and Bon Jovi, has now released his sophomore debut EP from BMG. With only one other Baby Records label. But the man behind this Tucson, Arizona-based blues-rock band is the man its members call "Dad." Mark Babani, former drummer of the '60s Polydor Records rock band the Haystacks (Babani was only 16 when he was in the band), is the father of the band's lead singer, lead guitarist and other BMG label but fifth member of the band is another great reason to instill my appreciation for music in my sons as well as wanting to see music to bring us close together. "Dad" plays Mark's own stage rhythm guitar and provides background vocals. He says that if it was not for him, he would have wanted to leave the club but he had a decision to make. With a laugh, "You can't leave the guitar and the band," says the band. Thirteen-year-old Keno Babani used to play Beatles songs for his dad. Mark who got him an acoustic guitar at the age of five according to Keno, the group's lead guitarist and lead vocalist. He the year old Brother Mark's southpaw—"couldn't play guitar because all we had were righty guitars in the house," Mark told me. The drummer although, although he was 10 years old he knew when he started. As for Christian, the 10-year-old Babani has been playing bass for the past four years while 11-year-old Goddard has been keyboardist. Goddard took piano lessons for a while but Mark said he ended up having to take lessons to see if this was going to stick. "I've never known it to stick," says the Babani guitar player. The first gig of the Tucson Blues Festival in the fall of 1993 to an audience of 150 people. "I don't know how many people wanted our autograph when we were done," says Christian. Continued dedication and hard work has seen them graduate to opening stints for Joe Satriani (who was "blown away" by their musicianship and poise) and the Neville Brothers. By the way, the group has names for their two-year-old sister Willie whom they share. Her father and brother. Rounding out this musical family, what is missing? The mother. "I don't know."



Diamond. "Everyone wanted to get back together but for a long time nothing else ever came of it." That is until King received a tape of song ideas from Hank. The rest, hopefully, will be hard rock history repeating itself. In January, bass player (and *GFTPM*'s "Bass Instincts" columnist) **Stu Hamm** became the 23rd recipient of the Berklee College of Music's Distinguished Alumni Award. A 1980 graduate of the Boston-based school, Hamm is an acclaimed rock and jazz bass player known for his work with such notable musicians as **Steve Vai**, **Adrian Legg**, **Joe Satriani**, and **Eric Johnson**. He's also released three solo albums and has his next record in the works, scheduled for release later in the year. Spearheaded by the Musicians Institute in Hollywood, "Help Heal L.A. Through Music" is a national song-writing competition/benefit concert to help support several charities aiding in the rebuilding of Los Angeles after the devastating riots of last May. ASCAP, L.A. Songwriters Showcase and other leading music associations are co-sponsoring the contest which asks songwriters to submit material that is "positive and inspires a sense of unification amongst people." Submissions will be accepted until April 15th, 1993 and the panel of judges will include Dexter Moore (BMI), Ron Sobol (ASCAP), Connie Ambrosch (Bug Music Publishers), Michael Greene (President of NARAS), Aaron Meza (Songwriters Guild of America), John Braheny (L.A.S.S.), songwriter/performer Harriet Schock, and producer/Godsdog Records founder Nik Venet (the man who signed The Beatles to Capitol Records), among others. The winning song will be formally unveiled during an upcoming celebrity benefit concert to raise money for the cause. Contact the Musicians Institute at (213) 462-1384 for details. Another cause that got a hand (to the tune of \$8,000) from two sold-out benefit shows at L.A.'s Troubadour is the Los Angeles Food Bank, which distributes food to the homeless. The pair of SRO gigs, which included performances by **Rhino Bucket**, **Heavy Bones**, **Trouble** and **Tattoo Rodeo**, also brought in seven industrial-sized bags of canned goods which were collected at the door and presented to the Food Bank. Said Rhino Bucket singer/guitarist **George Dolivo**, "We live in L.A. and we wanted to do something for the people here."....**The Lovemongers** also did their share (along with Seattle's **Columbia Girls Choir** and **Inflatable Soul**) to help the First Avenue Service Center, a homeless shelter in their native Seattle, via a concert on home turf which raised over \$7,600 and garnered 1,500 coats, 500 blankets, and 400 pounds of food, all donated by fans who turned out for the show....Readers in the vicinity of the Santa Monica Heritage Museum (2612 Main Street, Santa Monica, CA) have until April 28th to catch "The Ultimate Guitar Show: The History of California Guitars." The exhibition is the first major museum show of California-designed guitars—more than 150 to be exact, from early acoustics to the latest electrics, including the famous, the rare and the vintage. Video tapes, artwork from record album covers, celebrity guitars and one-of-a-kind guitars will be displayed as well. According to guest curator Joe Phelps, not only does America lead the world in guitar production but California far and away dominates American guitar manufacturing. *Les Paul: The Living Legend of The Electric Guitar* is a 68-minute video retrospective which includes a **Les Paul** concert filmed live at New York's renowned Fat Tuesday's where the legendary, five-time Grammy Award winner performs every Monday night. This comprehensive release from BMG Video also features the inventor of the electric guitar himself discussing how he developed the concept of the solid-body electric guitar, the hardships of breaking through new ideas in the music business and how he worked with Gibson to make his vision a reality, plus classic scenes and performances with his wife, vocalist Mary Ford, from their television show.



Teachers Pet?

Courtesy  
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**HERITAGE LIVES:** Taking a rather unorthodox approach to promoting a band, K-Mart has come to the aid of the...  
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...Jackyl. What puts this particular act in the run...  
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...Fronmen Jesse Dupree takes his cues from...  
...self-proclaimed bad boys like Great White's...  
...Jack Russell and pre-sobriety days Motley Crue—...  
...you know, wild dudes with high testosterone counts...  
...who just can't use enough wink-wink/nudge-nudge...  
...the party...  
...Dupree adds his own personal touch to the...  
...play his chainsaw. And apparently a big part of the...  
...MTV generation has caught the buzz, making...  
...Jackyl's "The Lumberjack" (from their eponymous...  
...debut album which K-Mart refused to sell because...  
...of its overt sexual lyrics and cover) a big favorite on...  
...the video channel. According to Jesse, the chainsaw...  
...is something he and his cohorts "consider a vital...  
...musical instrument." Not quite so enthusiastic about...  
...Skynyrd and Bon Jovi. Skynyrd refused to allow...  
...Jackyl to perform "The Lumberjack" (with Jesse's...  
...chainsaw solo) and "She Loves My Cook" so Jackyl...  
...refused to take the opening slot on their tour. Then...  
...booking agent, Jon & Co. don't want to be teamed...  
...naked on stage." (Oh, did we neglect to mention...  
...JO's proclivity for dropping his drawers?) The chain-...  
...saw virtuoso responded to the news with howling...  
...laughter. "I think Jon's new short haircut has affecte...  
...his brain. Rock'n'roll ain't supposed to be like...  
...Sunday school," in a show of support for the band...  
...signed to Gelfen a mere two days after their '91...  
...West Coast showcase. A&R exec John David...  
...Calodner appeared in Jackyl's "Lumberjack" vid-clip...  
...see photo) dressed in drag as the matronly (and...  
...band sees it. "To listen to this album you've got to...  
...have a sense of humor." You can probably guess...  
...who's laughing all the way to the bank.



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# KITCHENS OF DISTINCTION

**E**xasperated with the same-ness that pervades the mainstream, Julian Swales pushes the guitar into unfamiliar territory. "I always try to shy away from anyone who plays the guitar in that fashion—you know, get a guitar, learn your blues scale and your basic chords and all that. I'd always try to get away from that, which is why I create lots of weird sounds." Hooking his imagination up to a Quadraverb, the Kitchens Of Distinction guitarist gets more mileage out of an effects return than many get from a Marshall stack. Julian's heavily processed sound paints the backdrop for KOD with wide strokes of delay and reverb. Adding color with punctuated attacks and strums, his guitar provides a focal point around which Dan Goodwin adds his drums and vocalist/bassist Patrick Fitzgerald adds his vocals like a clear-headed Richard Butler.

If you're already prepared to write Julian's talent off to technology, you're missing the boat. "I think the fact that there are digital delays around is wonderful," he defends in his polite, British tone, "because it means you can stretch technologically in ways that you couldn't before. Hendrix used to, like, grab anything he could get hold of. And people like Robert Fripp and Brian Eno—they all liked to use the equipment that they had. But if you've got no talent in the first place, where you've got no soul, you're going to come up with something that's bad. In other words, what I'm trying to say is the equipment that's around doesn't make any difference. I think if you've got a good soul and talent that you're gonna use, you can use it well, y'know?"

Given his taste for dense, swirling washes of sound, it only makes sense



been playing for years and still do something worthwhile, something beautiful. Whereas me, I'd always, like, wanted to make loads of effects and noise and stuff like that and try to make it not cliched, try not to play the old blues scales and the pentachords. [But] he does it marvelously."

Even in the short time that's passed since KOD's latest release, 1992's *The Death Of Cool*, Julian has sought to break down his own cliches, and in this sense his kinship to Young doesn't seem far off at all. The fulfillment of one goal gives way to another.

"With *Death Of Cool* I was just mainly continuing where I'd been before and trying to push it further. And I think now I've reached some kind of turning point. I don't know what's gonna happen. I've just written a tune that's basically a rip-off of 'Cortez The Killer,'" he laughs, "which I won't be able to use, but it's going to be like 10 minutes long and I'm going to solo all the way through, right? Which is something that I've always thought was ridiculous, and I've always hated these people who did these bloody guitar solos. I just thought, 'Why don't they fuck off?' But when I heard Neil Young, I thought, 'Wow, it can be done'.... I think the next stuff we do is going to be much more radical in terms of what we've done before. Guitar-wise I want to just run the whole spectrum, really."

"That's why things are going in a different direction," Julian says of his near future. "Instead of covering everything with all these choruses and delays and what 'ave you, maybe it's time to just sort of be a bit more honest and just play the guitar through an amp. I don't know whether this'll actually happen or not. If I just can't resist it, when I've got some tune happening, I just want to stick all the effects on it and make it crazy." ▀

## TRANSFORMER

### MAN

BY RICH MALOOF

that Julian's most recent source of inspiration is...Neil Young?

"I suppose listening to him made me realize you can use an electric guitar in the fashion of electric guitarists who've

Mark Remington



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# TUMBLEWEED

by HP Newquist



## Psychedelia

### From Down Under

Take some vintage Black Sabbath by way of Steppenwolf. Throw in some Hendrix-style melodic structure with a liberal dose of wah-wah. Toss in a bit of Seattle grunge, and "Oh, NO!" you scream, dreading another Seattle come-from-the-underground-into-the-mainstream band. Not this time, though. Instead, you get Tumbleweed—Wollongong, Australia's grungiest export to the United States since...well, probably ever. This guitar flivesome fits in better with the loudest of the loud from the Pacific Northwest than with any of its fellow Aussies. Part of this is due to the guitar sound on the band's first major LP, *Weedseed*, which was mixed by Jack Endino, known for shoveling up the sludge for Mudhoney and Nirvana.

Tumbleweed delves into 1960s guitar psychedelia with volume pedals and fuzzboxes, bringing its guitar sound close to the near-acid hard rock of Iron Butterfly and the (mini) Hendrix Experience. Featuring the twin axes of Lenny and Paul (no formality or last names here, thank you), the band is faithful to the atmosphere and feel of the black light and smoky strobe days of Haight-Ashbury, trippies, and head shops. To help get this sound, these guys use original—and obscure—gear, almost to the point of inducing nostalgia. Lenny

uses Mosrite guitars and Paul uses Fender Jazzmasters. Both guys use Electro-Harmonix Big Muff Pi distortion boxes (which haven't been manufactured in more than a decade) and Ibanez fuzz/wah pedals. Their influences aren't quite as nostalgic or obscure though.

"I saw *Rock and Roll High School* when I was 14," says Lenny, "and watching Johnny Ramone with his guitar—that just did it for me." As for Paul, "It was seeing Angus Young of AC/DC in our little town hall jumping up on top of his Marshalls, pulling down his pants, and just going crazy." They both admit to a great love for "all that heavy blues stuff" like Hendrix ("although I don't think we could even get close to him"), Cream, Tony Iommi from Black Sabbath, and Jimmy Page.

According to Paul, however, "There's very little formal education in this band. I know my blues scales, but that's about it.

Plus, we tend to figure out our own chords, just spreading our fingers all over the place." This approach is inclined to confuse more traditional musicians. "One of the guys who mixed our record watched us playing these weird chords and said, 'You know, there's an easier way to play that.' But when we did it his way it just didn't sound right."

Asked about structuring solos in a '60s vein, Lenny says that it's primarily a process of elimination. "Paul might say something like, 'Okay, I'm playing an A minor fucking augmented twelfth' or something like that, and I kind of sit there trying to figure out what the hell he's doing and how I can play to it. Finally it gets to the point of him saying 'Look, it's in A. Just find the theme in there, all right?' [laughs]"

It's very cool to hear somebody pull this music off and still sound original in the 1990s, especially on speaker-shattering songs like "Fritz" and "Shakedown." In the same way that the Black Crowes copped the early 1960s stuff from the Faces and the Stones, Tumbleweed could be the band that brings late 1960s chemically-inspired psychedelic guitar back into the national subconscious. Not bad when you consider that the group's two guitarists spent most of those late '60s in grade school in Australia! ▀

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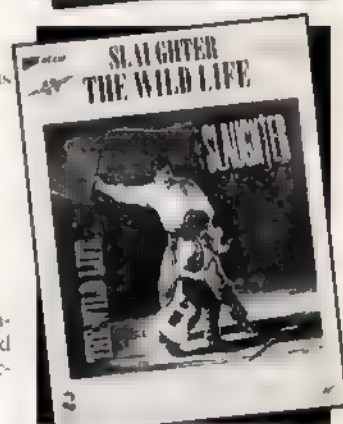
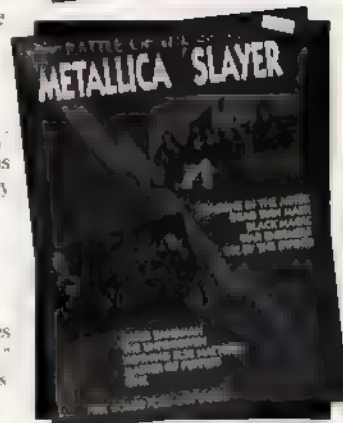
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In the listening room

# Jeff Healey

The vocabulary of the blues has found eloquence in all manners of rock music. On the rock radio dial it's common to hear Billy Gibbons, Eric Clapton, David Gilmour, Carlos Santana and Robert Cray all interpreting the blues without playing it in its purest form. The newest recognized member of this generation of blues rockers is Canadian Jeff Healey. On their third recording *Feel This*, the Jeff Healey Band (Joe Rockman/bass, Tom Stephen/drums and Healey/guitar & vocals) offers up touches of bar-band rock, pop, and even a ballad written by Tom Petty, all featuring large portions of Healey's overhand guitar playing which ranges from attack mode to melodic beauty. Jeff also happens to be a music scholar, thus proving himself most informative in the Listening Room.

by John Stix

## "Struttin' with Some Barbeque"

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Louis Armstrong and His Hot Five  
(Smithsonian)

Jeff: Twenty points out of 10 for picking a work of genius! I know this record from start to finish. I can even tell you the date it was recorded: December 9, 1927. It's the Armstrong Hot Five with "Struttin' with Some Barbeque." The tune was written by pianist Lil Armstrong, who was of course Louis' wife at that time. Ironically, this is a tune that sticks in my mind constantly. I always make the point to beginning musicians that you have to listen to what other instrumentalists are doing. What Armstrong does is just a great, musically inventive solo. The fact that it's played on a trumpet is trivial. If it were played on a guitar or saxophone or piano it's still very difficult. It covers a whole wide range of two and a half octaves and it's always energetic with the right dynamics. It's just a perfect record. In many ways Armstrong was and is the inventor of the whole improvisational game that has been picked up by instrumentalists from then on. It just so happens that the rock'n'roll music genre popularized the guitar as the front instrument. People like Jimi Hendrix, Eric Clapton and Jeff Beck realized what was missing in rock'n'roll was improvisation and lots of it. They capitalized on that whole improvisation medium through the guitar. But it stems back to Armstrong's complete concept of improvisation through a solo. People before Armstrong improvised little breaks of a bar but very little—not full 32-bar solos. The one thing that Armstrong did was show the correlation between his voice and his trumpet. The two mirrored each other. Take the trumpet away from Louis' lips and he would probably sing the same phrase at that time. It's just the phrase that hit him which he was able to create either vocally or with the trumpet. Out of my immense respect for Armstrong I would not want to say that I even come close to that sort of thing; but that mentality I can point to on the *Feel This*



album in "Evil and Here to Stay," which was a one-take solo. I didn't construct it or think too much about it. It has bits that move around and use a lot of notes and it has bits that stay on one note. Or with the guitar you have the option of two or three notes at a time.

## "Have You Heard"

from *John Mayall's Bluesbreakers*  
Featuring Eric Clapton  
(London)

Jeff: I came from two backgrounds: jazz and country. A buddy of mine, Rob Quail, was one of the first people to get me into playing and listening to a lot of pure blues. He turned me on to this particular song.

Now what this shows is Clapton at a very early stage, because Clapton has matured a lot since then as a musician. What I still like about the tune and the solo is the youthful raw energy which is what you heard in "Struttin' with Some Barbeque." You heard Armstrong at the age of 26 and he had not become the well-known entertainer. With "Have You Heard" you hear Clapton at the age of 22, who had not become the well-known singer/entertainer. He had nothing to gain or lose—he was just blowing for the sake of blowing. Having spoken to him, Eric would probably agree that this is a rudimentary solo. I've always been a fan of Clapton as a musician. But it's that youthful energy that

sometimes can get lost in music. It's very important to have your days of youthful energy just to let rip and let things fall where they may without any particular reason or thought process to it. Eric really covers it and it's very emotional. Clapton through the mid-'70s decided, "enough of this just blowing and noodling and going all over the place—let's make notes count." Then you get to a point where you are able to put the two together. That's the lesson that I've learned from Eric's and B.B. King's records. The amazing thing about this solo is it's from somebody from the London area who I don't believe had made any trips to the U.S. He was relying solely on records of blues players that he had heard. Remember he was relying on those to get his inspiration and look how quickly a 22-year-old kid tapped into that whole feeling, that whole genre, and where he took it from there. Eric is still making great records and showing what a great improvisationalist he is.

## "Just A Loser"

from *I Was Warned*  
Robert Cray  
(Mercury)

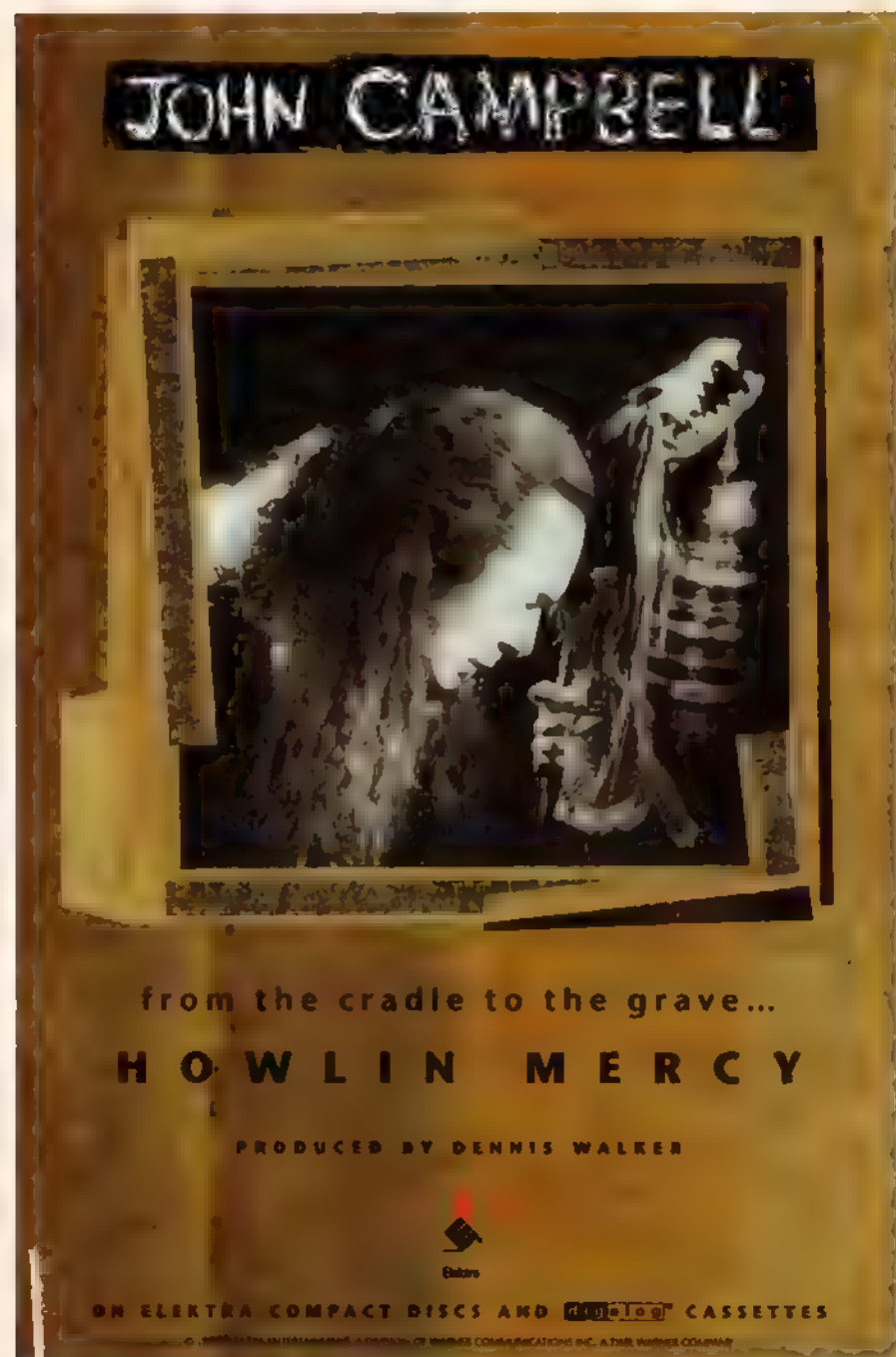
Jeff: I was made aware of Robert Cray around '84 through blues shows in Canada and a couple of people who had heard the albums. He had one, maybe two albums at that point. I thought he was a great singer and I still think Robert has a great voice. Robert is one of those few examples that we have in music today who is able to perfectly link his guitar playing style and feel with his vocal style and feel. It's a very good continuation of the two. Robert isn't one of those flashy guitar players and I don't think he wants to be or tries to be. The beauty of Robert's bag is that he has a good ear for the songs that he writes or other people's songs. He's good at getting a good song out there, one that people can understand. He's got very good diction so that you understand what he's talking about. He's able to convey the soul of each line as he's singing and then complement with a guitar answer or a guitar solo in the same song. He's brilliant that way.

## "Once"

from *Ten*  
Pearl Jam  
(Epic)

Jeff: The good thing that I find in this type of music is the working of a band. This is a good example of each member of the band having to work together to create that form of energy, to create the whole song. The bass is complementing a certain chord phrase by the guitar player. The drums are complementing and even showing the

*Continued on page 117*





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# Dean Stone Temple Pilots DeLeo

Once upon a time rock guitarists were almost universally judged on one thing and one thing only: their solos. But then alternative rock showed up and forever changed the criterion for gauging a player's talent, largely because guitar leads are simply not as prevalent as they used to be. Instead of just checking out the wailing solo, today's axe aficionado listens to a picker's groove-ability, sonic expressiveness, and the subtle tonal shading with which he imbues his heavier-than-lead riffs. Call it the Page Scale. Although a gifted soloist, Led Zeppelin's Jimmy Page is more famous for the strange mix of dark power chords, harmonies, spot leads, and lighter arpeggios that he contributed to Zep's overall sound and you can hear that same eclectic approach in the playing of alternative axemen like Nirvana's Kurt Cobain and Pearl Jam's Mike McCready and Stone Gossard. Also subscribing to that mindset is Dean DeLeo of Stone Temple Pilots, a player who artfully kicks and claws his way through the band's debut *Core* with an unnerving streak of aggression as well as a truly Zeppelinesque grasp of the harmonic colors that comprise our modern grunge guitar rainbow (just check out the band's hip single "Sex Type Thing").

But while leads are not a priority with DeLeo, he is still a mighty hot soloist, as evidenced in the tortuous but inspired breaks he drops into "Naked Sunday," "Piece of Pie" and especially "Sin." To the question of influences in this department the guitarist reveals that in addition to the standard teen diet of KISS and Zeppelin records, he was also a huge fan of Allan Holdsworth—a musician rarely aligned with today's new wave of rockers—all of which serves to make DeLeo one of the more unusual grungers around. "After the KISS thing I really got into how Holdsworth approached the guitar," recalls the axeman. "My brother Robert, who plays bass in STP, turned me on to him. I was into the whole progressive movement and followed the careers of [drummer Bill] Bruford and U.K., as well as [King Crimson/U.K./Jethro Tull violinist] Eddie Jobson. I first heard Holdsworth with Bruford and U.K. and said, 'Oh my gosh!' Then I went out and got his *I.O.U.* album, which is great, too.

"Later, I was gigging in this place in Jersey so I got to go see him one night at the Fast Lane in Asbury Park and he played some mean shit! But I don't think he had a direct influence on me because I really can't play like that—I just transpose it the way I feel it. I don't try to play or sound like anybody. And I don't think guitar gave me an identity until I was able to quit my day job lugging construction equipment and say, 'Wow, this is really what I'm doing for a living.'

by Pete Prown

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That was only seven months ago. Actually, I didn't really actively pursue the guitar until I joined STP."

After eventually getting established in San Diego, away from the competitive gloss of the L.A. scene, Stone Temple Pilots signed with Atlantic and headed into the studio with producer/engineer Brendan O'Brien, who had previously worked with the Black Crowes (*Shake Your Money Maker*) and Red Hot Chili Peppers. According to DeLeo, it was a perfect match between the musicians and the man on the other side of the glass: "At first Brendan intimidated me because he is an amazing guitar player. That freaked me out, but the other guys said 'Don't worry about it.' And he was cool about recording, too. He said, 'Hey man, recording is just putting up some mics, getting your instruments sounding good and then just putting it on tape.' I thought, 'Is that all?' Then there's nothing to worry about." Yeah, I can't say enough about Brendan.

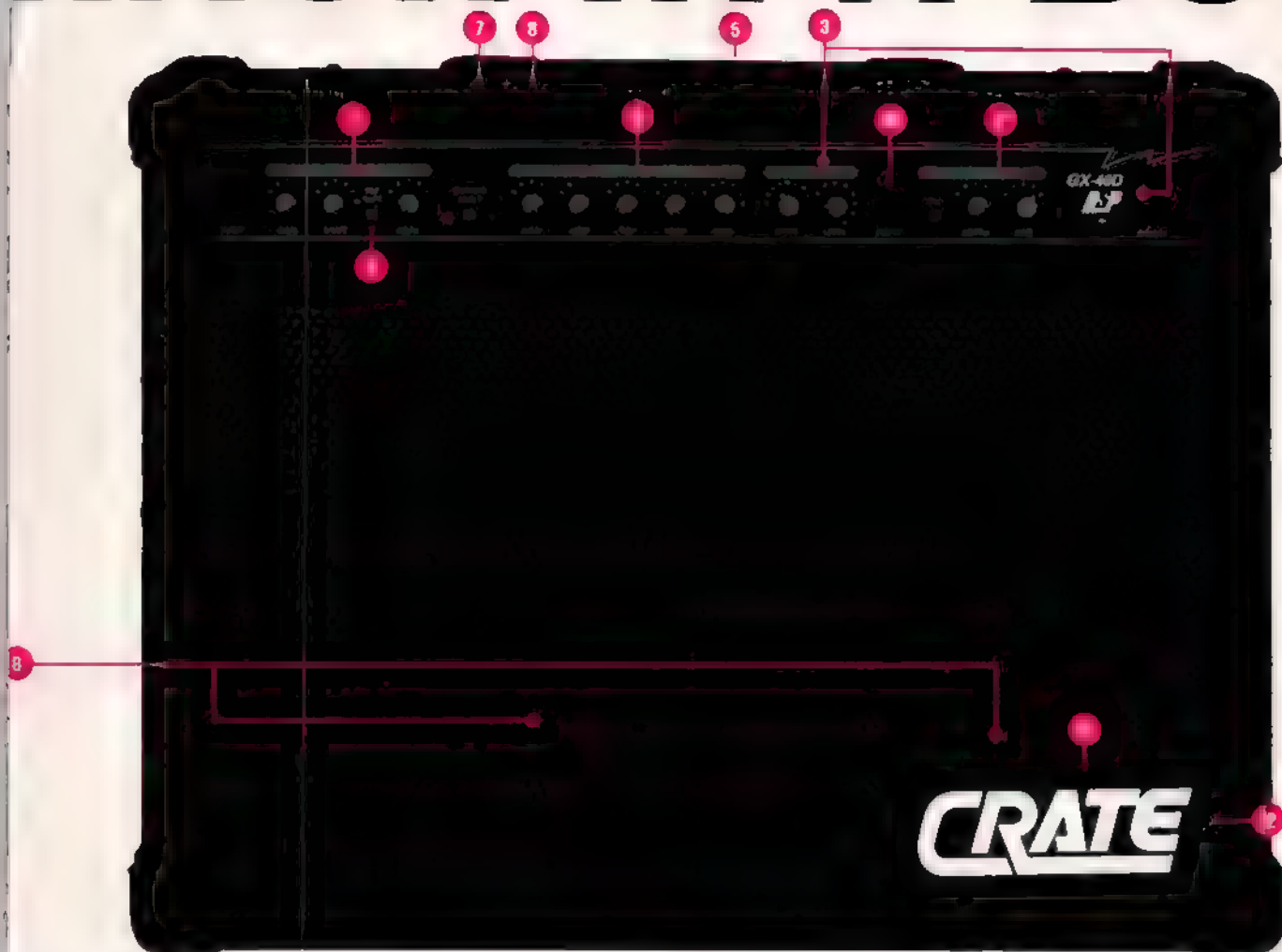
"The band did very heavy preparations for those sessions, too," DeLeo adds. "We spent four weeks in pre-production and the last 10 days out of that four weeks were with Brendan. Then we went into the studio and laid down tracks live on 80% of the album, though we did a couple of the guitar parts over. We had basic tracks done in five days and once we hit recording, we were mastered in four weeks. Of the tunes on the album, I really dig 'Sin' and the feel that comes across—to me, it's pretty hard-hitting. Really, I love all of *Core* and I'm really proud of it. It was a great experience."

Despite the positive uplift of the Stone Temple Pilots' first big studio gig, this Les Paul-toting rocker still has some unsettled feelings about the music biz's merchandising of the so-called "alternative sound."

"You know, I grew up listening to all kinds of rock'n'roll and now the music industry is coming up with all these crazy categories," says DeLeo. "I think the biggest letdown of my entire life was when I heard Led Zeppelin referred to as a 'metal band.' I just don't understand that term. To me Jimmy Page goes down with Francis Scott Key or Freddie Mercury as a composer. I guess 'heavy metal' is a phrase that kind of freaks me out. And now they're calling STP a kind of 'industrial psycho punk band.' Whatever happened to the words rock'n'roll or hard rock? But then again, I can ask myself, 'Do I feel a part of the alternative scene?' Well, I certainly hope so." ▀



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    - THE NEW WAVE**: A graphic featuring the band name and a central image of a person's face.
    - THE PUNKS**: A graphic featuring the band name and a central image of a person's face.
  - Bottom Row (Left to Right):**
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    - THE PUNKS**: A graphic featuring the band name and a central image of a person's face.
    - THE PUNKS**: A graphic featuring the band name and a central image of a person's face.
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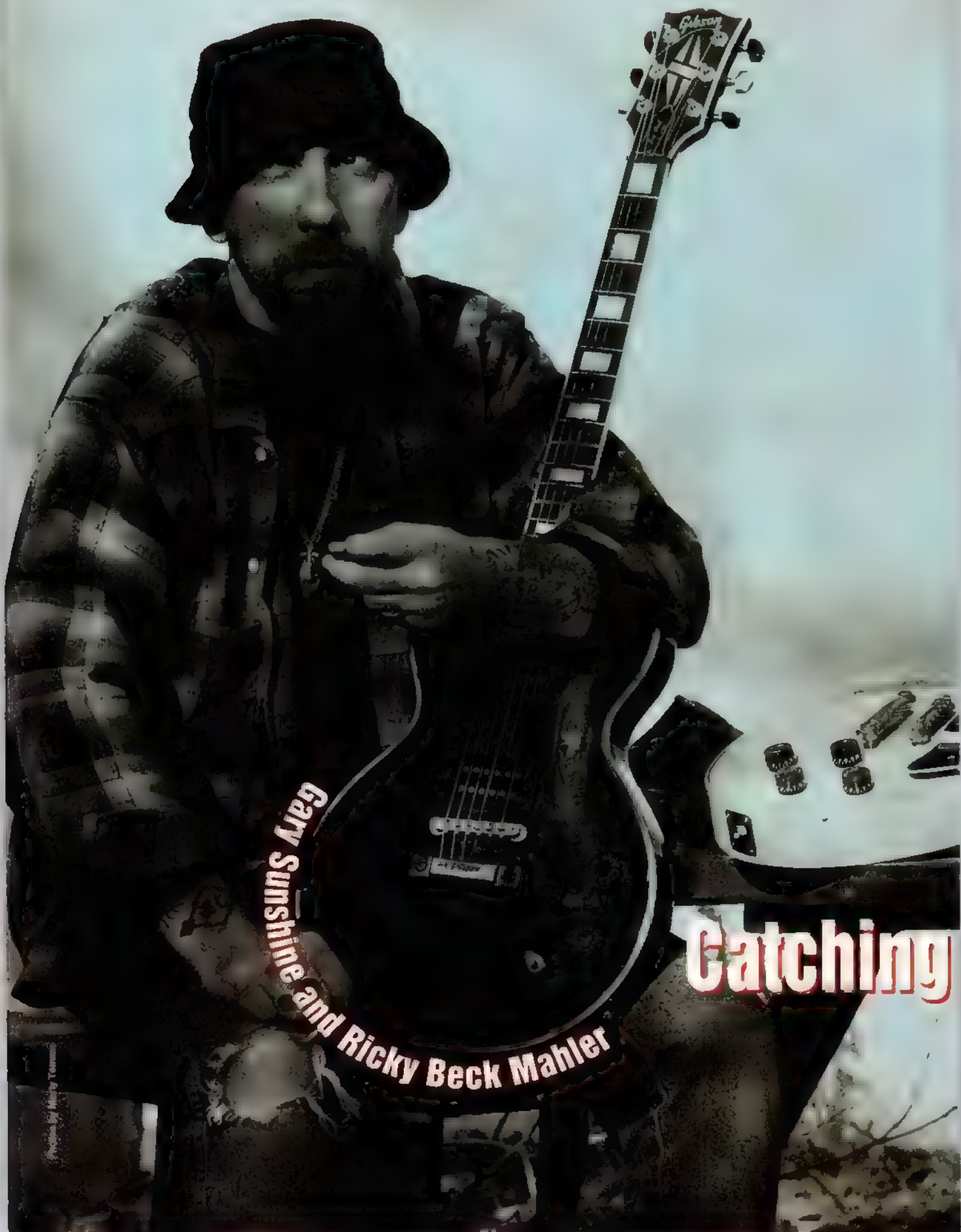
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AUTHMAN	266	IRON MAIDEN	275	MISFITS	325	PRINCE & NEW POWER GENERATION
AUTHMAN	267	IRON MAIDEN	276	MOTLEY CRUE	326	QUEEN
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BARKS	271	JANE'S ADDICTION	280	NUOVE HIGH SALS	330	R.E.M.
BARKS	272	JANE'S ADDICTION	281	NUOVE HIGH SALS	331	R.E.M.
BARKS	273	JANE'S ADDICTION	282	NUOVE HIGH SALS	332	R.E.M.
BARKS	274	JANE'S ADDICTION	283	NUOVE HIGH SALS	333	R.E.M.
BARKS	275	JANE'S ADDICTION	284	NUOVE HIGH SALS	334	R.E.M.
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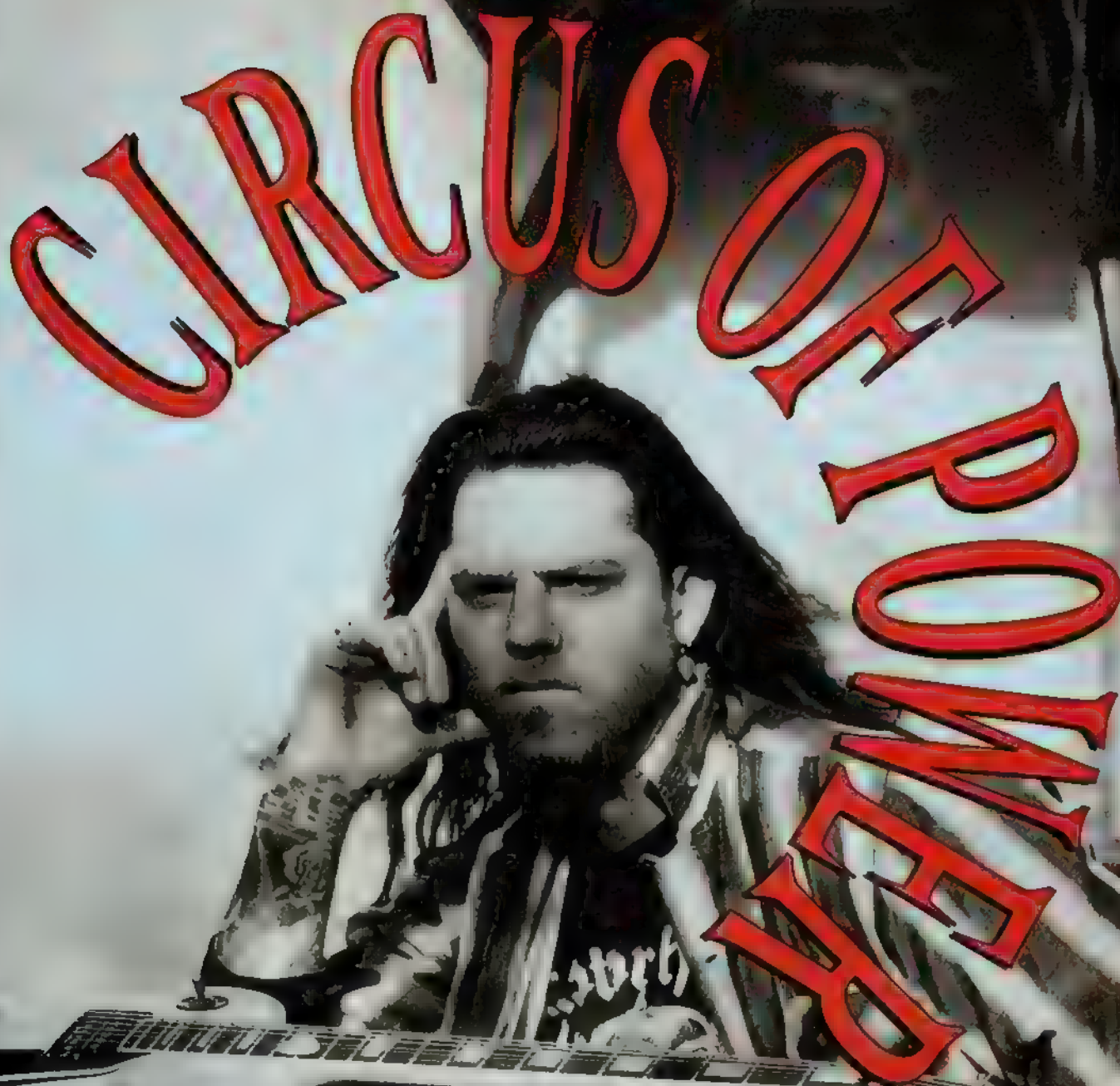


Gary Sunshine and Ricky Beck Mahler

Catching



# CIRCUS OF POWER



## Up With Their Musical Destiny

by Lee Sherman

**W**hen Circus of Power began in the late Eighties on the mean streets of New York's East Village, they were constantly referred to as the East Coast's answer to Guns N' Roses. While the two bands do share a certain street credibility, Circus of Power has always been less interested in making headlines and more interested in making music. With time, the "street band" label became a noose around their necks. "If they mean that it's a no-frills, no-fun, no-pretense kind of music, then that's okay," says guitarist Gary Sunshine. "If they mean that you look like the man and they look like they just came off the street, then I don't know. We weren't street people."

That term has a particular connotation where Gary comes from, and it's more likely to see him



walking down the street with guitar in hand than pulling a shopping cart full of garbage. On tracks like "Motor" and "Call of the Wild," the band played on a rebellious image but it became apparent early on that there was more going on here

Gary's considerable musical background.

A year ago, Circus of Power did the unthinkable—relocating to Hollywood—moving away from their East Village power base where the band regularly held court at the East 9th Street dive The Holiday Bar.

Springsteen at the Stone Pony, Hendrix recording at Electric Ladyland." His counterpart Ricky Beck Mahler, however, welcomes the change. "For me, New York got kind of played out after a while," says Mahler. "I got tired of running into the same people all the time, saying the same thing 20 times in one night."

Yet another change is in COP personnel; Texas-born Mark Frappier replaces bass player Zowie, and former Redd Kross drummer Victor Indrizzo succeeds Ryan Maher. The retooled Circus of Power recently released a new album, *Magic & Madness*, their first for Columbia, which finally brings together on one record all the elements that make this band special.

COP's two guitarists couldn't be more different. Gary's playing is a veritable history of blues licks, incorporating jazzy slide work, wah-wah, and even other stringed instruments like a Dobro. Mahler supplies the power-chord crunch, chugs, and distorted leads.

"It works because we are such different players," says Gary. "In a two-guitar band it's a constant struggle. It's easy to step on each other's toes and it's easy to play too much. We're striving to keep it from just becoming a wall of sound."

"I have a rawer edge to my playing than Gary does," comments Ricky. "He's been playing a lot longer than I have. He's more schooled. He knows jazz chords that I don't know. He's technically a lot better guitar player but I have a much better ear than he does—I can listen to something and pick it up a lot quicker."

Gary first got into the blues when he heard British groups like the Rolling Stones, Cream, Fleetwood Mac, and Savoy Brown. From there, he became a virtual student of bluesology. "From Clapton you find Freddie King, from Peter Green you get B.B. King. From Kim Simmonds I found Albert King. If you do your homework you can just keep going. I learned a lot from those guys. I'd try and copy what they did at first. After listening to them constantly, you start to get the feeling instead of just copying. I know those licks. The ultimate goal is to take it all in and come out with something that's your own. That's what Clapton did. It's his own language but you can trace it."

On the first Circus of Power album Gary played bass, so it took a while before his

Marty Tamme



**"The first things I play when I touch a guitar cold are usually the most original [riffs] because I don't have time to fall into a pattern."**

than tattoos and motorbikes. By the time of the release of *Still Alive*, the first recorded evidence of the band's live prowess, Circus of Power was beginning to move beyond the street tag with a bluesier influence that was a reflection of

Gary, a die-hard New Yorker, is having difficulty making the adjustment. "There's a certain inspiration that I personally get from New York," he says. "There's a whole history of music that I relate to: John Coltrane playing at the Village Vanguard,





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influence was felt on the band's sound. His slide guitar work, reminiscent of Duane Allman's, showed up for the first time on the band's second album, *Vices*, and is now one of the things that distinguishes Circus of Power from the rest of the pack. On *Magic & Madness*'s lead-off track "Swamp Devil," Gary plays a traditional-sounding slide part with an open D tuning.

"Once you've heard Johnny Winter play, it's like *forget it*," says Gary. "He knows every blues lick there ever was and his slide playing is scary. George Harrison plays good slide—it's really melodic and beautiful."

Lately, Gary's discovered the Dobro, which adds a moody feel to "Swamp Devil"'s intro and outro. "Dobros have a beautiful sound," he says. "I just wanted to set up the mood so I played something unrehearsed and left it." Ricky, who started off as COP's drummer, grew up in the Seventies listening to guitarists like Mick Ronson, Mick Ralphs, and Jimmy Page. His lead playing, slow and melodic, recalls Ralphs' work with both Mott The Hoople and Bad Co. while his rhythm playing is more influenced by the punk sound of groups like the Ramones. "I'm more like a Keith Richards kind of player," he says. "I just play from feel and from the heart. You know he doesn't sit down and play scales. You don't have to be a virtuoso guitar player to write great songs. I'd rather listen to the Ramones than Yngwie Malmsteen. And Johnny Ramone can't play guitar to save his life."

Listening to Page's secondhand approximation was as close as Ricky Mahler ever got to the blues. "His genius was how he was able to think of the things that he has," says Ricky. "He was really sloppy but he had his own style. He took the blues licks to the fullest extent."

Ricky's first guitar was a cheap Teisco which he rigged up through the back of his stereo so he could play along with records. These days he's a Les Paul man. "I like the neck because it's flat," he explains. "Fender necks have a curve to them." On *Magic & Madness* Gary played a variety of guitars including a 1972 Les Paul Custom, an early Sixties model Gibson SG, and a couple of Strats. While he uses .009s, Ricky prefers .010 strings due to his more heavy-handed playing. Both used Peavey 5150 amps. Some of the choral effects on the new album were done with an E-bow, brought in by producer Thom Panunzio, who had used one with U2's The Edge. Sunshine and Mahler both tried it out. Gary liked it but found it hard to control. "I was afraid to use it," he admits. "It's finicky and it shakes around a lot. I don't really know how to use it. I

just made it through a song or two." That's Ricky using the E-bow on "Shine." As he explains, "It gets the string vibrating and it sounds like you're using a bow, like on a cello or a violin—you hold your fin-

on a new drummer. "It was great to do things with other people," says Gary. "I never thought we'd do that. We did an Iggy Pop song on the first album but he wasn't on it. Iggy sent the words over the answer-



Marty Tenen

ger on a note and it goes for like a day or two." In addition to "Shine" the E-bow can be heard to full effect on "Slip Away" and "Circles," and the band plans to use it in live performance as well.

Guests on COP's new album include Alice In Chains' guitarist Jerry Cantrell (who co-wrote and played rhythm guitar on the record's first single, "Heaven and Hell") and The Cult's Ian Astbury who sings backup on "Shine." Greg Bissonette (Joe Satriani, David Lee Roth) sat in on drums because the band hadn't yet settled

ing machine. We never even met him."

As for Astbury, the band found him to be a kindred soul while performing together at an animal rights benefit. The tasty selection of tunes they played for that show included Neil Young's "Down By The River," The Beatles' "Revolution," The Cult's "Brother Wolf, Sister Moon," and "Shine."

On *Magic & Madness* Circus of Power's music has finally caught up with their vision. Instead of a band with a lot of

*Continued on page 158*



# performance notes

Andy Aledort

## TRAGIC COMIC

Following on the heels of the first two singles, "Rest In Peace" and "Stop The World," "Tragic Comic" continues in the overtly Beatles-like vein inherent in the entire *III Sides To Every Story*. From the opening bass figure reminiscent (more rhythmically than harmonically) of "Lady Madonna," Extreme pay homage loud and clear to the latterday Beatles. The sparse arrangement features doubled acoustic rhythm guitars which combine I position chord forms with a single-note lick based on A Pentatonic minor (A,C,D,E,G).

The bridge initiates a key change to E major, and starting at bar five, Nuno Bettencourt adds single-note lines on electric guitar in the gaps in the vocals; these lines are primarily based on E Pentatonic major (E,F#,G#,A,B,C#). Like George Harrison and Eric Clapton did on *The Beatles* ("The White Album"), Nuno is playing through a Leslie rotating speaker, used most often with Hammond organs. At 3:11-3:18 he plays major triad-based licks that follow the chord progression: C# (C#,E#,G#), D (D,F#,A), and E (E,G#,B). Ritchie Blackmore played a similar lick based on minor triads on "Highway Star" from Deep Purple's *Machine Head* LP (see *GUITAR*, Feb/'85). At 3:36 Nuno plays a double-tracked melody based on A Mixolydian (A,B,C#,D,E,F#,G), the first lick of which is played in the harmony of a fourth. The song ends with an arpeggiated E7 chord played in free time.

For all of Extreme's attributes, their Fab Four aspirations (they even did some recording at Abbey Road Studios, man) leave much to be desired, especially with Gary Cherone sounding like a poor man's Burton Cummings.

## SUPERNAUT

As time marches on, mega-metal progenitors Black Sabbath only seem to become more important and influential in this ever-evolving derangement we call "rock music." This tune, from '72's *Black Sabbath Vol. 4*, establishes an even darker than usual vibe with the detuning of the guitars and bass one and a half steps, sounding an unearthly low C# on the bottom. The guitars are tuned, low to high, C#,F#,B,E,G#,C#, and the bass is tuned, low to high, C#,F#,B,E. The transcription is written, however, as if the instruments were tuned normally (I wouldn't want you to lose your mind now, would I?). Robin Trower achieved a similar effect by using a "dropped C" tuning on the song "Jack and Jill" from *Victims of the Fury*.

The opening lick (Riff A) is based on E Pentatonic minor (E,G,A,B,D), utilizing the open A and D strings; this is played by two guitars, one with a wah. The overdubbed

harmony lick (Riff A1) is played a third up (for the most part), accenting the major 3rd, G, and the 6th, C, and is also played with a wah. Tony Iommi gets a great, totally crushing sound on this tune (SGs and Marshalls can do that).

Tony's classic solo is based on E Pentatonic minor (E,G,A,B,D) with occasional use of the #5, B, creating the E Blues scale; he also throws in the 9th, F#. There is an abundance of trills (though technically many of them really are tremolos; a trill is a rapid alternation of two or more notes that are a minor or major second apart, and a tremolo is the same thing but the notes are more than a major second apart. When "trilling" between E and G above E, it is technically a tremolo). Stylistically, the lines here are very Clapton-esque (one of Iommi's biggest influences) and the trills in particular are very fast—so fast that I'm inclined to think that this solo has been sped up, say, 20% or so.

During the extended percussion break, Tony adds a very percussive acoustic rhythm part that alternates between E and B major chords, creating a sharp contrast with the monstrous electrics.

## HEY YOU

Along with "Another Brick In The Wall (Parts I, II & III)" and "Comfortably

Numb," "Hey You" has helped to earn *The Wall* ('79) the respect of many as Pink Floyd's crowning achievement. Written by Roger Waters (as is most of *The Wall*), the song features David Gilmour on a variety of acoustic and electric guitars (most of which are transcribed here in their entirety) as well as fretless bass. The haunting opening acoustic guitar part was played on the album with a very unusual tuning, created by a very unusual stringing. Like "Nashville" tuning, which simulates a 12-string but with the normal strings removed (leaving only the high octave strings for the low E, A, D and G strings), this tuning is the same but the low E is replaced by another high E string, two octaves higher than normal. This creates a beautiful, crystalline sound enhanced by the sustained arpeggiating of the chords. In order to spare you the trouble of re-stringing your guitar, this part is arranged here for acoustic guitar with a capo at the fifth fret, enabling you to recreate the part without forfeiting the sound of the higher-tuned open strings. This guitar is also treated with flanging, giving it an even more ethereal sound.

Another acoustic enters at the second verse, and at the guitar solo the song expands into four electric guitar parts, all transcribed here: a primary solo guitar (playing lines based on E Aeolian



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## PERFORMANCE NOTES

[E,F,G,A,B,C,D] and E Pentatonic minor [E,G,A,B,D]); a secondary single-line guitar (with slide); a guitar playing the low single-note "theme" (the same melody as "We don't need no education") and a guitar which harmonizes that melody a 10th up. Notice the great touches of feedback Gilmour achieves, as well as his overall sense of drama.

### RIGHT NOW

For *Unlawful Carnal Knowledge* blasted Van Halen right back into the limelight, with this tune as the biggest hit from the album. After the rhythmically-deceptive Richard Clayderman opening, with guitar/six-string bass accents falling on the second 16th of every other bar, Eddie moves into a piano figure somewhat similar to "I'll Wait" from 1984. This figure (arranged here for guitar) outlines the Dm-C-B chord progression, over which guitar and bass play a heavy, syncopated figure in unison. Immediately apparent is the *warmth* of Eddie's guitar sound, created by his new equipment: his signature Ernie Ball Eddie Van Halen guitar and Peavey 5150 amps.

After the intro piano figure reappears as the interlude at 3:19, Eddie launches into one of the best solos on the entire album at 3:50, with the lines based on D Pentatonic minor (D,F,G,A,C) and F Pentatonic major

(F,G,A,C,D). Notice that both scales are made up of the same notes but start at a different point in the sequence; this is indicative of the relative major/minor relationship between F and Dm. His phrasing is, as usual, very slippery and has a great sense of rhythmic freedom, with the execution on the edge of precision and recklessness, which is an art unto itself.

Another point of interest is Michael Anthony's excellent five-string bass playing (give it up, now) arranged here for five-string with a five-line tab system. If you've only got a four-string bass, just look at the top four lines of the tab system. If you do have a five-string you'll appreciate how well Mike incorporates the low B string—makes me want to put in an order for a five-string, uh, right now.

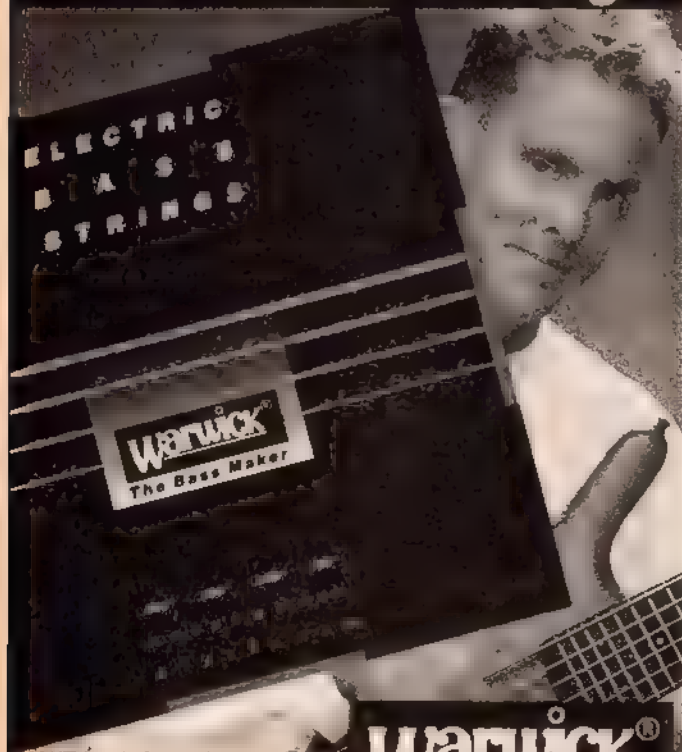
### BRASS IN POCKET

Following the demise of punk rock in the late '70s, a new brand of uptempo, nervous pop/rock'n'roll dubbed "new wave" began to take hold with bands as diverse as The Police, The Clash, Blondie, The Cars, Talking Heads and Devo crammed into the same category. *The Pretenders*, released in January '80, featured what was to become a #1 hit in Europe, "Brass In Pocket," rocketing the band to somewhat instant stardom. Fueled by Chrissie Hynde's sultry singing, pure pop songwriting and hooky

rhythm guitar, fellow members James Honeyman Scott (guitar), Pete Farndon (bass) and Martin Chambers (drums) laid down rock-solid music that invoked "modernized" images of r&b, Phil Spector, soul and The Beatles, emphasizing a "blacker," more groove-oriented sound than their new wave counterparts.

"Brass In Pocket" opens with a clean-tone rhythm guitar which plays sus4 and sus2 chords, a trademark sound in the Pretenders' music. Akin to r&b and soul of the '60s, this arrangement incorporates three complementary rhythm guitar parts, each sparse on its own but when combined create an expansive, interwoven sound. Play through each in its entirety to see how they work together. Notice also how the tones of all the guitars differ from each other; compression and chorusing are staples in the overall signal processing. The single-note fills played by Gtrs. II & III are based on A Pentatonic major (A,B,C,E,F). Honeyman Scott's eighth-note triad accents at 1:55 are indicative of the influence of ska at the time. The absence of a guitar solo is also indicative of the diminished importance of solos at the time; Honeyman Scott's able contributions are to be judged in his ability as a team player. (For an in-depth look into the Pretenders' music, see this month's "Guitar in the '90s.")

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# TRAGIC COMIC

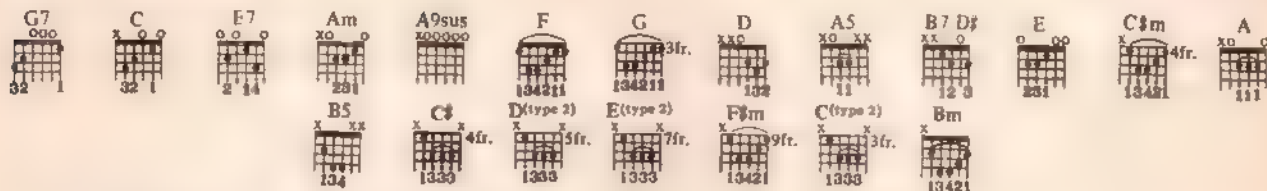
As Recorded by Extreme

(From the album III SIDES TO EVERY STORY/A&M Records)

Words and Music by

Nuno Bettencourt & Gary Cherone

## Tablature Explanation page 126



Tune down 1/2 step.

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Moderate Rock ♩ = 104

Intro (Band tacet)

(Bass)

4

Rhy. Fig. 1

G7

C

E7

Am

A9sus

G7

C

F7

Am

A9sus

G7

C

E7

Am

F

G7

Am

A9sus

G7

C

E7

Am

F

G7

Am

A9sus

G7

C

E7

Am

F

G7

Am

A9sus

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A9sus

G7

C

E7

Am

F

G7

Am

A9sus

G7

C

E7

Am

F

G7

Am

A9sus

G7

C



w/Rhy. Fig. 2 (1st 3 bars only)

we dance, my lead it ain't so grace-ful. Is -  
in time. \*D chord played by organ. pro - pos - ing down on my knees. Split -

w/Rhy. Fill 1

C(9)

G/B

A5

G

Chorus  
w/Rhy. Fig. 1

G7

C

E7

Am

A9sus

n't so, not ain't so I'm a hap - less ro - man tic,  
ting be-tween the seams.

G7

C

E7

Am

A9sus

G7

C

E7

st - t - tut - ter - ring p - po - et Just call me a trag -

Am

F

G7

ic com - ic, 'cause I'm in, in love with you...

Rhy. Fig. 3

Am

G

D

(end Rhy. Fig. 3) Am

G

Gtr. I P.M. Ah Ah

\*Vocal harmony 2nd time only.

1.

w/Rhy. Fig. 2 (1st 2 bars only)

And when

2.

C

D

B7/D#

E

P.M.

P.M.

Bridge

E

C#m

D

©2fr 4fr.

B C#

B5

E

No - bod - y can know the trou - ble I've seen...

Rhy. Fill 1

A5

C(9)

G/B

A5

G



C#m D

No - bod - y can know the, the trou - ble I've  
 (Bkgd. voc.) No - bod - y can know the, the trou - ble I've

Gtr. II (elec.)

Full P Full 1/2 1/2 sl H

Full P Full 1/2 1, 2 sl H

© 2fr. 4fr. A B C# B5 E C#m C#

seen - } No - bod - y can know the

H P sl sl Full H P 3 Full H P 3

H P sl sl H P

D (type 2) E (type 3)

trou - ble I get in - to, when I'm with

Full P Full P Full P sl H H

sl. hold bend - - - Full Full P Full P

sl. 9-10 12 (12) (12) 10 12 14 (14) (14) 12 13 14 (14) sl. H H

F#m E (type 2) D (type 2) C (type 2) Bm E7

Tra - gic com - e - dy.







G7 C E7 Am F G7

Just call me a tra - gic com - ic, 'cause I'm Tra - gic com - ic, in

da, da, da, da.

w/Rhy Fig. 3 Am G D

'cause I'm in love with you. Ah. Ah.

in love.

Am G D C D B7/D#

Ah.

Gtr. I

P.M.-----4

Free time

E

trem. pick let ring



As Recorded by Extreme  
(From the album III SIDES TO EVERY STORY/A&M Records)

**Tune down ½ step:**

④ = E♭ ② = D♭  
③ = A♭ ① = G♭

Moderate Rock ♩ = 104

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1st, 2nd Verses  
N.C.(A5)

1  
7

7  
12

sl sent, (etc.)  
we dine, (etc.)

sl 7

1/2  
7

sl 7

7  
7

sl A7 D/A

Play Fill 1 2nd time

7  
7

sl A7 N.C.

7  
7

sl



Chorus

G7 C E7 Am G7 C E7

I'm a hap - less ro - man - tic (etc.)

Am G7 C E7 Am F G7

3rd time to Coda

Am D/F# Am D/F#

1. N.C.(A5) 2. And when..

E♭° E

Bridge

E C#m D A N.C.

The musical score for 'The Rose Tree' is presented in two systems. The top system features a single melodic line on a five-line staff with a treble clef and a key signature of one sharp (F#). The melody is divided into four measures, each with a chord symbol above it: E, C#m, C#, and D. The bottom system consists of two staves. The left staff is a bass line with a bass clef, and the right staff is a tenor line with a soprano clef. Both staves contain rhythmic accompaniment, primarily consisting of eighth and sixteenth notes, with some rests. The piece concludes with a final measure marked with a double bar line and a repeat sign.

Musical notation for the first system of 'The Girl on the Train'. The staff is in bass clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. Chords F#m, E, D, C, B7sus4, and E7 are indicated above the staff. Below the staff is a sequence of numbers: (3) 7 7 7 7 7 7 7 7 9 9 7 5 9 (3) 2 (2) 9 (1).

A5 N.C.(A5) D,S al Coda

Coda Am G7 C E7 Am *Play 3 times*

The Coda section consists of two staves. The top staff is in bass clef and contains a melodic line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G13

Am D/F# C D Eb° E7

*poco rit* ----- 4

5 5 5 5 5 5 3 2 (2) 2 3 3 5 (5) 5 6 6 6 6 6 7 (7) 8 0



# HEY YOU

As Recorded by Pink Floyd  
(From the album THE WALL/Columbia Records)

Words and Music by Roger Waters



Slow Rock ♩ = 54

Intro Em9 1.2.3. Dm9 4. Dm9

Hey

\*Gtr. 1 Rhy. Fig. 1 (acous.) (end Rhy. Fig. 1)

*mf* let ring throughout

\*Capo at the 5th fret. Notes tabbed at the 5th fret are played as open strings  
(see performance notes for an in-depth analysis of this part)

1st Verse Em9

you! Out there in the cold, get-ting lone - ly get-ting old, can you

Rhy. Fig. 2

Bm Em9

feel me? Hey you! Stand - ing in the aisles, with itch-y

Bm

feet and fad-ing smiles, can you feel me?

Dadd9 G D C

Hey you! Don't help them to bur-y the light.

(end Rhy. Fig. 2)

Bm Am Em Em9

Don't give in with-out a fight.

Dm9 Gtr. II (acous.) Em9

Hey

(end Rhy. Fig. 2)

2nd Verse w/Rhy. Fig. 2 (Gtr. I)

No capo.

\*\*Play lowest note of each chord in this progression on subsequent downbeat.

Bm

you! Out there on your own, sit-ting na-ked by the phone, would you

Em9

touch me? Hey you! With your ear s-against the wall, wait-ing for-



... some-one to call out, would you touch me? Hey you! Would you help me to car - ry the

stone? Op-en your heart, I'm com-ing home.

Chords: Bm, Dsus2, G, D, C, Bm<sup>n</sup>, Am, Em

Annotations: w/Rhy. Fill 1, w/Fill 1

Guitar solo N.C.(Em)

Gtr. III Full A.H. (8va) Full Fdbk (8va) (Am) Full Full 1/2 Full 1/2

Annotations: f w/wah, hold bend trem. bar, grad. release, hold bend trem. bar, Fdbk., trem. bar, Full, Full 1/2, Full 1/2

\*Use as filter effect

Gtr. IV

f w/slide trem. bar

Riff A

Gtr V Full 1/2 Full 1/2

Gtr VI Full 1/2 Full 1/2

Annotations: 5 7 7 7 5 7 7 7, 0 2 2 2 0 2 2 2

\*Both notes vib.

Rhy. Fill 1

Gtr. I Bm Am

Fill 1

Gtr. VI f sl

[illegible]

Musical score for "The Girl Who Sings" (No. 10). The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The score is divided into two systems. The first system contains 10 measures, and the second system contains 10 measures. The melody is written in a simple, folk-like style. The score is labeled "The Girl Who Sings" and "No. 10".

(end Riff A)

The notation shows the end of Riff A. The guitar staff has two measures of music. The first measure contains a quarter note G4 (fret 1), an eighth note A4 (fret 2), and a quarter note B4 (fret 3), all beamed together. The second measure contains a quarter note G4 (fret 1), an eighth note A4 (fret 2), and a quarter note B4 (fret 3), all beamed together. The bass staff has two measures of music. The first measure contains a quarter note G3 (fret 5), an eighth note A3 (fret 7), and a quarter note B3 (fret 7), all beamed together. The second measure contains a quarter note G3 (fret 5), an eighth note A3 (fret 7), and a quarter note B3 (fret 7), all beamed together. The notation is labeled "Full 1/2" and "Full 1/2" above the guitar staff and "Full 1/2" and "Full 1/2" above the bass staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a five-line staff, with a wavy line indicating a trill on the first note. The lyrics 'The Rose Tree' are written below the staff. The second system contains the second line of music, also in treble clef and 3/4 time. The melody continues with a wavy line indicating a trill on the first note. The lyrics 'The Rose Tree' are written below the staff. The score is written in a style typical of early 20th-century sheet music, with a focus on the melody and lyrics.



The musical score for "The Wind" by John Williams is presented in two systems. The first system contains the guitar solo and the beginning of the piano accompaniment. The guitar solo is in G major (one sharp) and 4/4 time. It features a series of eighth notes with various bends and slides, indicated by wavy lines and slurs. The piano accompaniment begins with a wavy line representing the wind, followed by a series of eighth notes. The second system continues the guitar solo and piano accompaniment. The guitar solo includes a "hold bend" and a "trem. bar" (tremolo bar) section. The piano accompaniment continues with a series of eighth notes. The score is written for guitar and piano, with the guitar part in G major and the piano part in G major.

[illegible][illegible]

Bridge

C D G C D G

Gtr. II } *mf*

But it was on - ly fan - ta - sy. The wall was too high, as you can

C D G C

see. No mat - ter how he tried, he could not break free. And the

w/Rhy. Fig. I (Gtr. I)

Em Dm9

Gtr. II } *mf*

worms ate in - to his brain.

w/Rhy Fig. 1 (3 times)  
Em9

1.2.  
Dm9

3  
Dm9  
Gtr. II

Em9

Hey

3rd Verse  
w/Rhy. Fig. 2

Bm

Em9

you! Out there on the road, al-ways do-ing what you're told, can you help me?

Hey

Bm

you! Out there be-yond the wall, break-ing bot-tles in the hall, can you

help me? Hey you! Don't tell me there's no hope at all

Gtr. III

f

sl

w/Rhy. Fill 1 (1st 2 bars only)

C

Bm

Am

Em

sl w/Rhy. Fill 2

To-gether we stand, div-i-ded we fall. (w/echo repeats)

sl

12

sl

Rhy. Fill 2  
Gtr.



As Recorded by Pink Floyd  
(From the album THE WALL/Columbia Records)

Slow Rock ♩ = 64

50 GUITAR, APRIL 1993

Bm Em9

sim.

Bm Dsus2 G D C Bm Am

Guitar solo  
N C (Em)

f

(Am)

(Em)

(Am)

(Em)

(Am)

Bridge  
C D G C

mf



The image shows a page of musical notation for a guitar piece, featuring a bass line and a guitar line. The notation includes various chords (D, G, C, Em9, Dm9, Bm, Dsus2, Am), slurs, and fingerings. The piece is divided into sections, including a 3rd Verse. The notation is in 4/4 time and uses a key signature of one sharp (F#).

**Chords and Fingerings:**

- D:** 2 (bass), 4 (guitar)
- G:** 3 (bass), 5 (guitar)
- C:** 1 (bass), 3 (guitar)
- Em9:** 1 (bass), 3 (guitar), 5 (bass), 7 (guitar), 9 (bass), 11 (guitar)
- Dm9:** 1 (bass), 3 (guitar), 5 (bass), 7 (guitar), 9 (bass), 11 (guitar)
- Bm:** 2 (bass), 4 (guitar), 5 (bass), 7 (guitar)
- Dsus2:** 2 (bass), 4 (guitar), 5 (bass), 7 (guitar)
- Am:** 1 (bass), 3 (guitar), 5 (bass), 7 (guitar)

**Section 1:** D, G, C, D, G, C. Slurs and fingerings are indicated for the guitar line.

**Section 2:** D, Em, Dm9, Em9. Slurs and fingerings are indicated for the guitar line.

**Section 3:** Dm9, Em9, Dm9. Slurs and fingerings are indicated for the guitar line.

**Section 4:** Em9, Dm9. Slurs and fingerings are indicated for the guitar line.

**Section 5:** 3rd Verse. Em9. Slurs and fingerings are indicated for the guitar line.

**Section 6:** Bm, Em9, Bm. Slurs and fingerings are indicated for the guitar line.

**Section 7:** Dsus2, G, D, C, Bm, Am, Em. Slurs and fingerings are indicated for the guitar line.

# BRASS IN POCKET

As Recorded by The Pretenders  
(From the album THE PRETENDERS/Real Records)

Words and Music by  
Chrissie Hynde, James Honeyman Scott,  
Pete Farndon and Martin Chambers

**Moderate Rock** ♩ = 100

**Intro** E7sus4 Aadd2

**1st Verse** A Asus2 Asus4 A

I got brass... in pocket.

**Gtr. I**  
H  
let ring  
(clean tone w/ambient delay & chorus)  
H  
P.M.-----4 P.M.-----4

**Gtrs. II & III**  
(clean tones)

**Riff A (both gtrs.)**  
Gtr. II *mf*  
Gtr. III *mf*  
P.M.-----4  
(both gtrs.)

**Gtr. IV**  
(slight dist.)  
Rhy Fig. 1A  
*mf* P.M.-----4

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\*Bass plays E pedal

w/Rhy. Figs. 1 & 1A & Riff A  
 A Asus2 Asus4 A Asus2

Got mo-tion, re-strained e-mo-tion. I been driv-ing

Asus4 A F#m7 F#m7sus4 F#m6 F#m7

uh, De-troit lean-ing. No rea-son, just seems so pleas-ing.

D/F# D6/E

Gon' make you, make you, make you, no-tice.  
 (Bkgd. voc.) Make you, oo!

Pre-chorus E6 E Esus4 E E6 E Esus4 E

Gon' use my arms, gon' use my legs. Gon' use my style, gon' use my  
 (steady gliss.) (steady gliss.)

Gtr I

P.M.-----4 P.M.-----4 2

Gtr. II (Gtr. III out)

H P.M.-----4

Gtr IV

H P.M.-----4



F

side-step. — Gon' use my fin-gers. — Gon' use my, my, my, (im)-ag-i-na-tion — 'Cause

P.M.-----4

P.M.-----4

P.M.-----4

H

H

H

[illegible]

Chorus  
 \*\*A D/F# A D/F# Gmaj7 A/G Gmaj7 A/G Gmaj7

I \_\_\_\_\_ gon' make you see \_\_\_\_\_ there's no bod-y else here, huh! No one like me. I'm \_\_\_\_\_

Gtr. I - Rhy. Fig. 3

let ring

\*Gtrs. II & IV -  
 Rhy. Fig. 3A (both gtrs.)

\*Two gtrs. arr. for one gtr.  
 \*\*Chord names reflect overall tonality

D/F# A/D D/F# A/D D/F# D/E 2nd time to Coda

spe - cial,  
 (Bkgd. voc.) Spe - cial! so spe - cial. Spe - cial! I got to have some of your at - ten - tion, give it to me!

(end Rhy. Fig. 3)

Gtr. IV (let ring) (end Rhy. Fig. 3A)

Gtr. II

P.M.

sl.



2nd Verse  
w/Rhy. Fig. 1 & Riff A

A Asus2 Asus4 A Asus2

I got rhy - thm, I can't muss beat. I got-a new skank

Asus4 A F#m7 F#m7sus4 F#mb6 F#m7

so rest. Got some-thing. I'm wink - in' at you,

D/F# D6/E D.S. al Coda

gon' make you, make you, make you, no tice.  
(Bkgd. voc.) Make you, oo'

Coda w/Rhy. Figs. 3 & 3A (last bar of each only) w/Rhy. Figs. 3 & 3A

(D/E) A D/F# A D/F# A D/F#

ten - tion give it to me! 'Cause I gon' make you see there's no - bod-y

Gmaj7 A/G Gmaj7 A/G Gmaj7 D/F# A/D D/F#

else here, no one like me. I'm spe - cial, So  
(Bkgd. voc.) Spe - cial!

A/D D/F# D/E

spe - cial. Spe - cial! I got to have some of your at - ten - tion, give it to me!

Outro  
w/Rhy. Fig. 1 & Riff A (1st 2 bars of each only; play 3 times) & Fill 2 (7 times)

A Asus2 Asus4 A Asus2 Asus4 A

Oh. Oo, when you

w/Rhy. Fill 1  
& Riff A (1st bar only; Gtr. III only)

Asus2 E7sus4 Aadd2

walk

Fill 2  
Gtr. IV

Rhy. Fill 1  
Gtr. I

Gtrs. I, II & III

P.M.-----

# BASS LINE FOR BRASS IN POCKET

As Recorded by The Pretenders  
(From the album THE PRETENDERS/Real Records)

Words and Music by  
Chrissie Hynde, James Honeyman Scott,  
Pete Farndon and Martin Chambers

Moderate Rock ♩ = 100

Tune down:  
④ = D

Intro

E7sus4 Aadd2

1st Verse

A Asus2

Asus4 A

Asus2

Intro

*sl.* *(w/pick)* I got brass... in pocket. (etc.)

*sl.* *sl.* *H* D/F#

D6/E A Asus2 Asus4 A Asus2 Asus4 A

F#m7 F#m7sus4 F#m6 F#m7 D/F# D6/E

Pre-chorus E6 E Esus4 E E6 E Esus4 E

E6 E Esus4 E E6 E Esus4 E

Chorus A D/F# A D/F# Gmaj7 A/G Gmaj7 A/G Gmaj7



2nd time to Coda

D/F# A/DD/F# A/D D/F# D/E

2nd Verse  
A Asus2 Asus4 A Asus2 Asus4 A

I got rhy-thm, I can't miss a beat... (etc.)

F#m7 F#m7sus4 F#mb6 F#m7 D/F# D6/E D.S. al Coda

Coda  
A D/F# A D/F# Amaj7 A/G Gmaj7 A/G Gmaj7

D/F# A/DD/F# A/DD/F# D/E

Outro  
A Asus2 Asus4 A A Asus2 2 Asus4 A

sim

A Asus2 Asus4 A A Asus2 E7sus4 Aadd2



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A photograph of Brian May and Nuno Bettencourt. Brian May is on the left, wearing a brown tweed jacket and playing a red Fender Telecaster guitar. Nuno Bettencourt is on the right, wearing a black and white plaid shirt over a white t-shirt with a graphic, and blue jeans. He is holding a guitar. The background is a dark, textured wall with some light-colored lines.

# Brian May

# In The Cow

# Nuno Bettencourt

**M**eeting one's heroes is often a disappointment. Who could live up to the standards by which we measure our idols, the expectations we hold? By the same token, an Olympic medalist of decades past, upon meeting the current champion, is immediately reminded that his own glory days have passed into memories of long ago yesterdays. And so this

# Part of The Finger Kings

by John Stix

meeting between Extreme's Nuno Bettencourt and Queen's Brian May could have turned into one musician fawning over the other, who told nothing but old war stories. The good news? It didn't. Brian was fresh from touring South America behind his first ever solo album, *Back to the Light*, determined to make his mark in 1993. Nuno, touring Europe in support of Extreme's *III Sides to Every Story*, was smack in the middle of dealing with the tumultuous honors and pitfalls of success. And while the pair's mutual admiration permeated the atmosphere of this get-together, the contents of our conversation dealt with the very heart of why people feel compelled to play music and the obstacles they face in reaching an audience.

Brian, in October of this past year you delivered the keynote address at the CMJ Conference in New York. Without repeating the speech, what was the basic idea you wanted to share?

Brian: The theme of my address was "Why do we do this?" Not so much the mechanics of *how* we do it, but why? I tried to figure out what happens between the moment when somebody thinks of the first germ of an idea and then [I] followed it along to the creative process, to the recording, and then getting it to the record company and the record company getting it to the radio station, the radio

station getting it to the kid who is sitting with his headphones on in his room identifying with that person he's listening to. Because we all started off as that kid who was listening with his headphones in the room and getting a buzz off something and thinking "That's what I want to do." It was on that theme—why do we start off being listeners and end up being people who have this feeling that they have something to say?

**Why does this happen?**

Brian: The whole thing for me is like the extension of a conversation. We all express our feelings, and music to me is

like a conversation. You can't make music in a vacuum. I don't believe anybody who says that they do it completely for themselves. If you make music you want to be heard. Maybe we grew up with some basic insecurity. We have this need to communicate with lots of people and to get a reaction from lots of people. We need a lot of boosting for our insecurities. Nuno: More than likely the kid that seems to go after this sort of dream or release is some sort of an outcast or a misfit or has some insecurity about something. He didn't speak out for many years and all of a sudden felt this might be the only way.



he can speak and be heard.

**Brian:** I relate to that.

**Does the music provide a way to belong?**

**Nuno:** Yes and no. I'm sure there's a little bit of that in there but it's got somewhat of an element of going against the grain too. You've got to remember, the chances of anybody making it in this business are pretty slim.

**Brian:** That's right, it's a bitter fact.

**Nuno:** To actually believe when you start playing that you're going to do something with it is hard to believe. It's a great fire to have but unfortunately there have been too many horrible stories.

**Brian:** My theory is you have to have everything. You have to have the talent

and the application and the luck. If any one of those is lacking you are going to fall by the wayside at some point.

**Nuno:** That's true, because the first thing you've got to remember is you're dealing with humans. That's the first problem right there. The opportunity of a lifetime could be weighed on somebody at the label who happens to be walking down the hall, heading to the bathroom, who hears your tape coming out of somebody else's office and goes, "Hey, that's good. Let's sign them." That's almost what happened to us. If that person didn't happen to take a dump that day we probably wouldn't have a record deal right now!

**Brian:** That's funny, but the secret is

being ready. That's what we always used to say. We said the opportunity, the break, is going to come at some point and the difference is whether you are ready or not. If you actually seize it you're going to be in there. But if you don't seize it you may never get the next one.

**Nuno:** That's the whole deal—you can't put all your eggs in that one basket. There's a lot of bands that are talented but they lack in other departments, like whether or not they've got their business side together. Luckily we had a lot of our sides together. We performed enough live to be ready for it. We had a lot of experience in the studio. We had a great drummer [Paul Geary] who was also a great businessman. You've got to be ready for all ends or else you get swallowed up.

**Brian:** That's right. Within Extreme it's noticeable that you have this kind of balance of personalities; each guy takes care of a particular area. That's always the way we were and it's a happy evolution because that does make you kind of resilient against the world. In our case it was John [Deacon, bassist] who was the business guy and he would never let anything go. We had Freddie [Mercury] who was going to get it at all costs—it was implanted in his brain that he was going to be a star. He had a great driving force. I suppose Roger [Taylor, drummer] and I kind of played rock'n'roll. Whatever it was, there has to be that chemistry in a group for it to be an enduring thing.

**Nuno:** It's almost like you get this force field and if something comes up on the musical side of the group you have somebody who goes after it with a vengeance; when it comes down to the business side you have someone who won't let anybody in. It starts with the beginning, the chemistry of finding four or five people that have that same vision but have skills in all these different places. It's a difficult thing to find.

**You are also in bands that slugged it out and then made records as opposed to your answering an ad and being sidemen. There's a difference between a band and a group of people that record.**

**Nuno:** The bottom line is, from the beginning, if you're not doing it for the love of doing it you might as well not do it at all. Because even if you have a successful record you're not going to last that long because you weren't there for the love of music in the beginning.

**Brian, in 1985 you were upset that Queen were huge all over the world but couldn't get arrested in the States.**

**Nuno:** I used to think "Why aren't we big here and there?" But like Brian stated in the speech at CMJ, there's so many con-





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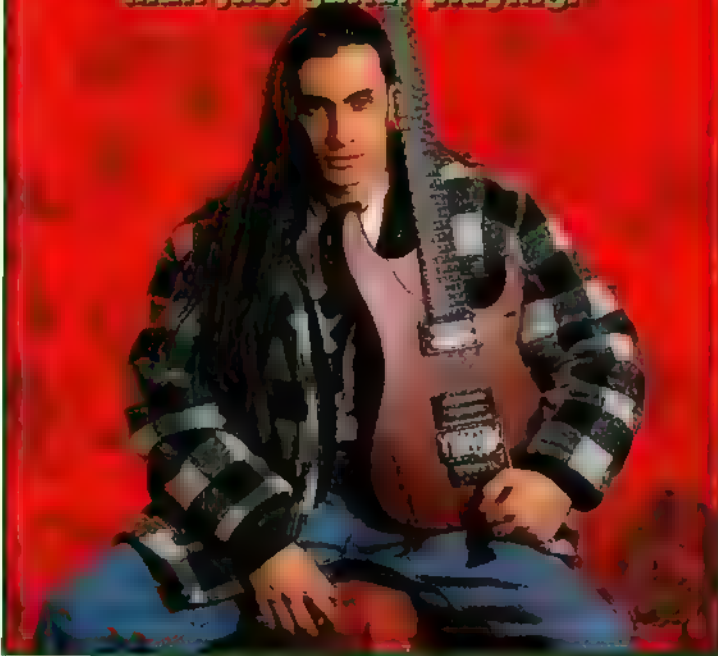
## BRIAN MAY & NUNO BETTENCOURT

down fashion and what you guys are doing is very healthy. I hate all this business of the last 10 years where people have gotten more and more compartmentalized. Even metal is divided into this and that kind of metal. It's crazy and very sacrosanct. That's boring. The interesting stuff is always on the edges, the meeting places between different kinds of styles and people. That's where the exciting stuff always happens.

**Nuno:** That's the worst thing that's happening now. The death of music, if it does happen, is from segregation of types of music instead of just calling it music.

**Brian:** That's right. Even the very fact of that happening says what it is—as soon as you can categorize something it's kind of dead, isn't it? It's like it's gotten tame, it's gotten to a place where it's not evolving and it's not moving. As soon as you've said something is

**"Once you have a successful record there's the challenge of wanting to keep it up. It makes you focus a lot on songwriting more than just guitar playing."**



so-and-so, it's dead. Are we in a fertile time? The acceptance of the Chili Peppers or Extreme, who both bring different kinds of music together, is a good sign for the future.

**Brian:** A lot of things signify that to me. Guns N' Roses is on a dangerous edge; it doesn't quite fit into where things were. Things had become quite glamorous and predictable in the rock fraternity and they broke out of it again. There is a lot of good stuff around at the moment.

**Nuno:** I believe the Seattle thing is this big vacuum cleaner cleaning up all the shitty rock'n'roll that was left over from the '80s. It's like when something comes out early in the decade and sets the trend and every record label has to own one of them, then it starts becoming so pasteurized. It's not real. Towards the end of the decade or the beginning of the next one this new batch of musicians

Roses: Hattie Zecover

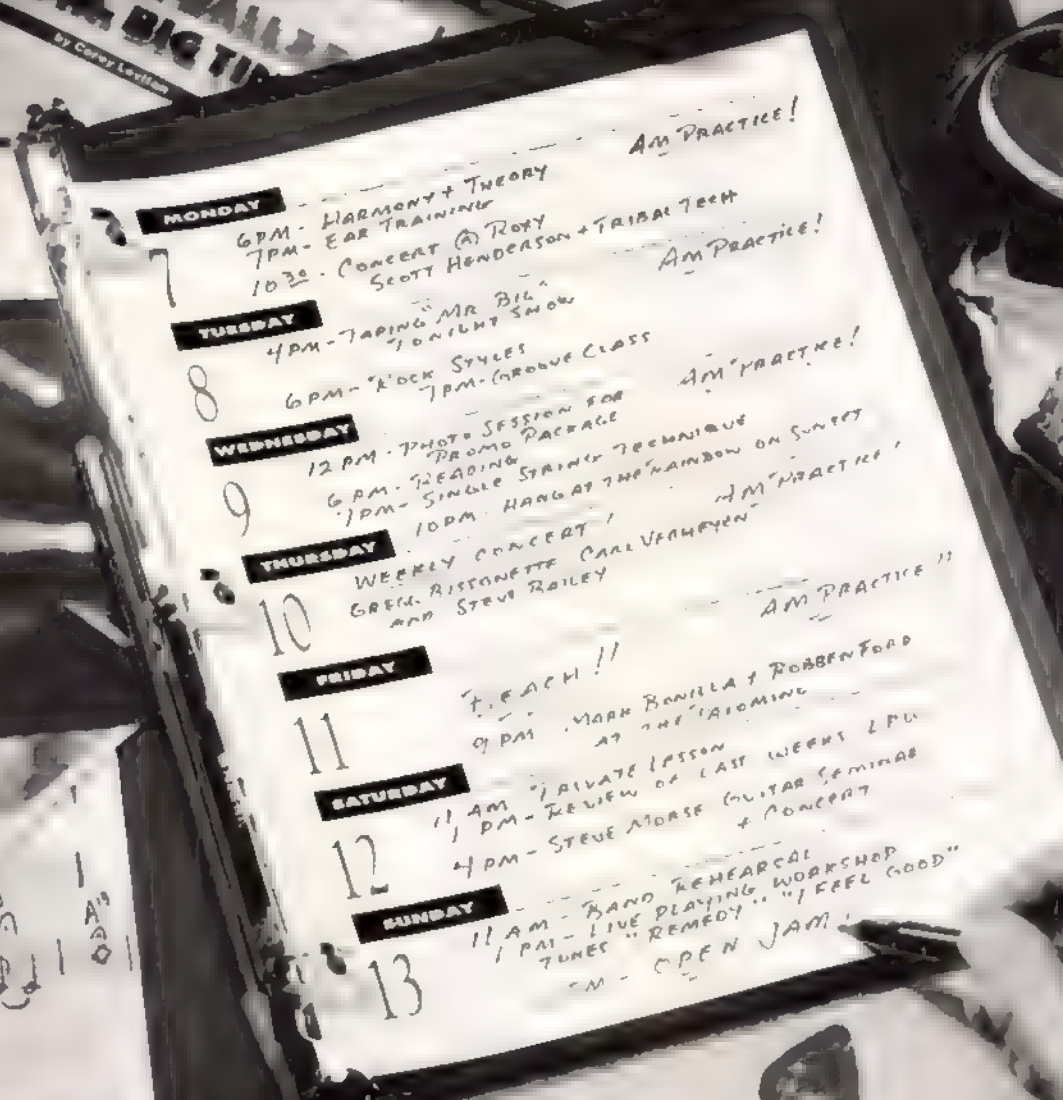
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going against that grain comes out and works as a big vacuum cleaner. I think some of those bands from Seattle make some of the best rock that's out there right now. Sad to say you have to go to one area to get it. Now all the labels are going to ruin that by going to find more in that area. But it's looking good right now. An observation I've made over the years is when musicians talk about their inspirations, be they players or bands, almost all of the greats came from the '60s and early '70s. Has there been music that has had a major impact in the last 10 to 15 years that will stand with Jimi Hendrix, The Beatles, or Queen?

Brian: Edward Van Halen has to be in

there. Without a doubt he expanded the repertoire just about as much as Hendrix did, which was quite hard to do. He would definitely be in there for me. What do you think, Nuno?

Nuno: Definitely. That is something I would think we wouldn't even have to say. It's kind of the written word. At that point in time he came out and shocked the world and changed the way we look at guitar.

Beyond Van Halen has there been anyone?

Brian: This is in between Edward Van Halen and Nuno, right? Let me think... There are some great people there. You have Joe Satriani, Steve Vai and Eric Johnson. There are, to me, a great variety

of stunning players out there who have evolved in the past 10 years. I don't think there's a vacuum at all. I think it's a period of growth and that sometimes it's easier than others to actually put your finger on one thing. But there are some wonderful players out there.

Nuno: I think Steve Vai's *Passion and Warfare* is one of, if not the best guitar record I've ever heard. He does so many wild things and it's hard to do an album of just guitar without somebody getting bored listening to it. And he did a great job of making guitar playing into song. For instance, in the classical era with [Yngwie] Malmsteen, it seemed like classical music peaked as far as capability and technique—how clean, how fast, how much possibility there is to do things. Right now it's a touchy time because when Eddie did come out I don't think we had reached the pinnacle of technique. Not so much creating but the ability stage. None faster, none more clean. Now I think we've reached that and people have to go back to creating and writing on guitar or rhythm playing.

Beyond guitar players, what about bands like Zeppelin, the Experience or Van Halen where the music was given the highest honors by everyone and the guitarist stood out as a star to the public at large?

Nuno: In that sense those guys [Satriani and Vai] don't fall in there because, unfortunately, once a lot of the past-generation bands decide to split up and keep going, we find this hired-gun type situation. It started when somebody wanted to be like Van Halen—they'd go find the best guitar player like Ozzy used to do. That kind of ruined the mystery of four guys like [those in] Queen, Zeppelin and Van Halen coming out of nowhere with the whole force of a group.

Brian: I would agree with all that. What I would add is what goes with a group is this conviction that you have something to say, which the group is very good at. Because if you have four people who, like Nuno says, share a dream, you reinforce each other. The thing grows very fast and you have this enormous conviction and drive and that's very apparent in what comes out. The listener can sense that there is something real going on there. It comes down to material and the belief that you really do have something to say; that's when the great things happen. I think most of the great guitar stuff happens in the context of a great song.

Nuno: Right.

Brian: Which is why it's very hard to make a guitar album and I don't think I would even try. In making my solo album I

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didn't go that route at all. The only thing I was interested in was songs. I felt like I had something to say in the song. I love the guitar—I love the sound of it—but it's at its best when it's not just driving away for its own sake but when it's being a voice. It's like another vocal.

**Why can't we produce another Beatles or Hendrix? The songs were phenomenal and the guitar player was pushing the limits.**

**Nuno:** You're in a different era—you're in a fast food era, man. You're in MTV land. It's just different. Nowadays labels don't look at you unless you have a song that can make the album go platinum within a certain time. I wish you could just go out

and tour and your live show would convince people to buy your record. It's not like that anymore. They won't go see a live show now unless they like your video.

**Brian, you've lived this change that Nuno described. Do you see it that way?**

**Brian:** Absolutely, yes. I don't know if it was an illusion that I coveted but in the days when we were starting off it seemed we toured America a lot of times and it was like a very nice kind of contact game. Every time we toured we played to more people and you would feel like you would convert people and they would understand what you were doing and they'd bring their friends next time. So we would tour and nine months later do another

[tour] and every time the audiences would double and that's the way we built up what we had in America. I should say that, along with radio. Radio was always the big force and I would say still is. There was no video. Strangely enough the advent of the video did us absolutely no good at all; in fact probably the reverse. I think in one stroke the video that we made for "I Want To Break Free" decimated our following in the States because it was totally misunderstood. *[All the band members appear in drag—ed.]* People didn't see the joke. There was this real backlash that there was something kind of wrong with Queen. Nowadays [video] makes the whole difference. I like the Peter Gabriel videos where it's art for art's sake, but mostly [video is] people trying to put vision to sound and it doesn't really marry. There's so much crap, it's really a shame. At its best it's wonderful but unfortunately most of it is not.

**On the other hand, had it not been for Wayne's World "Bohemian Rhapsody" would not have had a third life at the top of the charts.**

**Brian:** Absolutely.

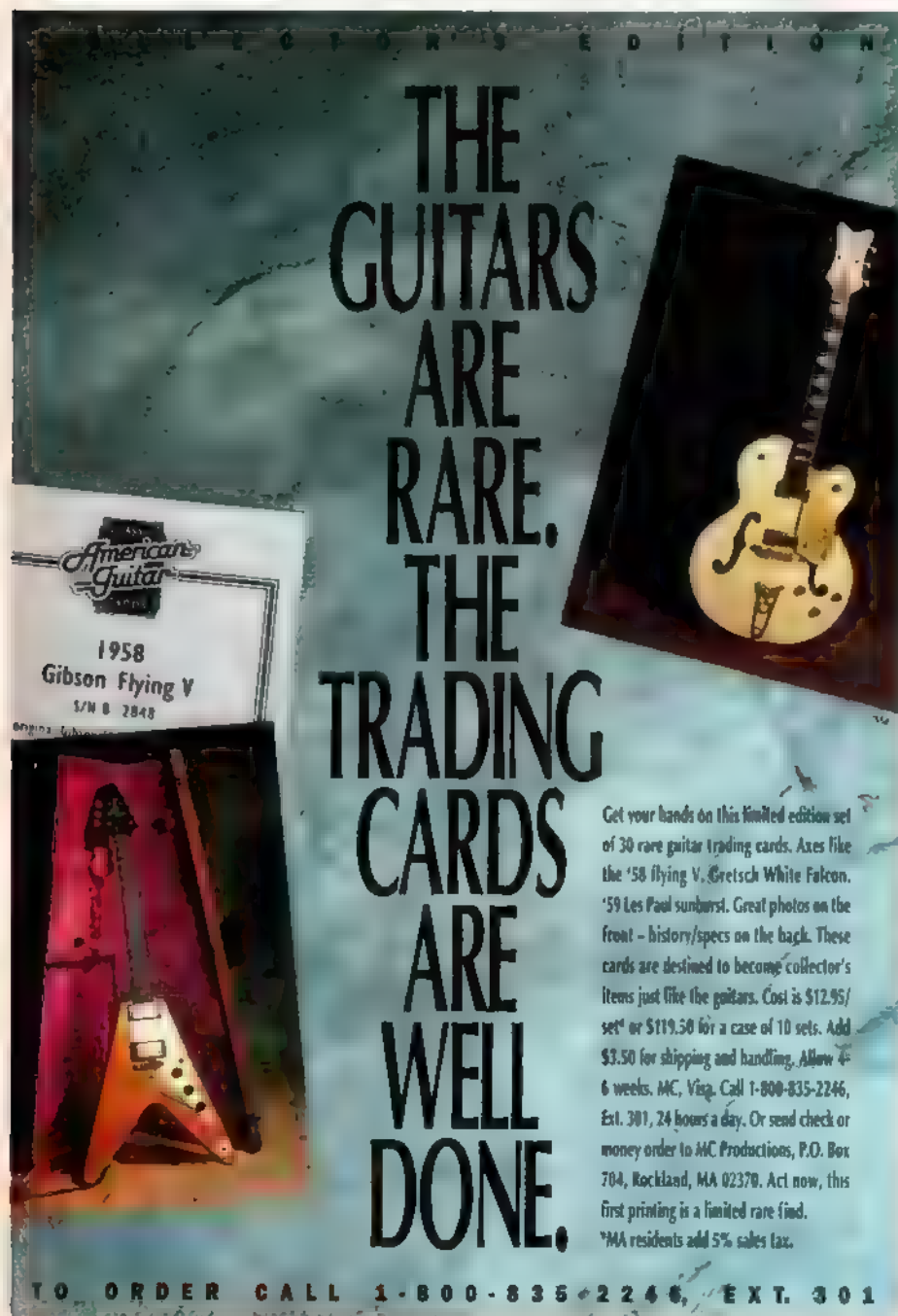
**Nuno:** Do you have to have a third life? I don't want to give any credit to *Wayne's World* for giving "Bohemian Rhapsody" a third life. "Bohemian Rhapsody" was always here and nobody needs *Wayne's World* to come along and tell everybody that it was here. It's great that a newer generation heard it, but I think it's in vain. It's not the proper way people are supposed to hear it.

**Brian:** Interesting thought. I'm more philosophical about it. I think most of life works in ridiculous ways—that's just one of them. There's no logic to life.

**Nuno:** I know. I get a little angered and I was frustrated by the way Queen was always perceived in the States and the way they never had their just desserts. The *Wayne's World* thing is great—I'm glad—but in a way it just shows me how powerful MTV is or TV in general or film or whatever [other] music-to-visual medium.

**Brian:** The only thing I can add to that is what Fred actually said. He said, "I don't suppose it will be enough for me to fuckin' die to get America back." So put that in your pipe.

**Nuno:** I have a feeling that in the era that we live in, even if there was an Eddie Van Halen or Jimmy Page out there, I don't think you could find [him] anymore. A lot of the atmosphere and the spirit of liking a band like Zeppelin had to do with mystery, that they weren't in your face all the time. You would pick up the record, look at it and wonder or dream about what they were like. There is no mystery anymore.



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**Brian:** Very true. I agree with that. I don't think it's totally out of reach. I think the chemistry between Slash and Axl is something very real. I find there's something palpable in terms of real emotion there and that's why kids get so excited. I get excited. I think it's still there. It's not going to be there every second of the day, but wouldn't you agree there is something there which is real?

**Nuno:** I believe they are real. I agree that there is some reality. I sometimes wonder about a band surviving on just two people. I've never been a big fan of that. Maybe being inside the business I hear too many stories and they take away from being a fan of the group. When they first came out

I thought it was the greatest thing—to the point of envy, to the point of saying, "Finally someone broke through [who] was more of a phenomenon thing." They broke through all the garbage and they are real. I've got a feeling that the era that they are in is spoiling their reality for them.

**Brian:** The elements that make a band great are very unpredictable and quite uncontrollable. In your band and in ours there is always this feeling that it's on the verge of splitting up because the power of the band is really the fact that [its members] don't all pull in the same direction. It's this kind of balance of power. I think in Guns N' Roses it was just too great to be contained. The balance was not stable

enough to endure so then they had to regroup, which is a shame.

**It is often the push/pull in great bands that makes their ideas better. It's two or more strong members with different ideas that challenge each other. Look at Joe Perry and Steve Tyler.**

**Brian:** We should have talked about Aerosmith before now. I love Aerosmith! I think that is a totally real situation.

**Nuno:** They were one of the biggest influences for us all. They didn't even receive their just desserts until recently

**What I'm talking about are conflicting ideas that rubbed against each other and forced one another to be better ideas because of it. I know that was true of Queen. Brian, you once said the band members didn't like your guitar playing, that it was "very prickly in the band."**

**Brian:** That is true. Mostly they didn't want me to play guitar.

**Nuno:** You're right—it's something you realize. In the beginning you look at it [like] everybody is kind of against you. You realize when you wrote this blues song it had a kind of vision to it. Then you give it to whomever is writing it with you and he's thinking more of a Stones blues and you're thinking AC/DC. You get it back and say, "Jesus! What happened to the song?" You have two choices: You either say no or you go with it because it's not what you'd imagined and now it's created its own monster. I think having that tension is what makes bands special.

**Brian:** I've been looking at that recently because it seems to me now, looking back, that all the ideas I had turned to something different when I gave them to the band, for which I am grateful. But it was a translation process and really the ideas that I had never came out pure, in a sense. So what I was able to do with the solo album that I just did was to do it in a very pure kind of way. It may not be as strong because of that but it's more personal and for me it's a more direct way of communicating. I don't know how long that would go on. I think if people let you do what you want forever you probably lose your edge. But for my album I was quite happy to be able to do exactly what I wanted. I'm sure you would be too, Nuno.

**Nuno:** I know what you mean. Believe me, it often goes through your mind to do a solo record just to get it out of your system. There's things you want to tell people and things you want people to hear that just wouldn't be interpreted right through a group, which is the way it's supposed to be. It's four people in the band and that's what makes it so powerful. Once in a while you feel like you have to let yourself go.

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**MUSIC**

Brian, you took a long time before you had to make a solo record.

Brian: That's right. I had other things to contend with apart from the musical things. I reached a point in my life where I had to rebuild from scratch and the music became a part of that, so it had to take five years to get to the point where I felt it was right.

**Would this record have come out at this time if Freddie had lived?**

Brian: I think so. Freddie's death in some sense accelerated it because it gave me more time. And in some ways it delayed it because all that stuff going on was a

crystallized that song for me was going to a memorial concert given for a friend of a friend. This was a guy I'd never met. At the end of what they did, they recited and they sang songs and told stories. At the end of it I felt I knew this guy through the influence he'd had on his friends. I began to think "This is what a person is." A person is the effect that he leaves on the people around him—or at least that's part of it. I was trying to find out what is a life. I was looking at his life, at Freddie's life, at my father's life. I just lost my father. I was trying to tie all the threads together to try and get closer to what it was all about.



Brian and Neal Schon with Nuno on stage at Wembley (12/23/92)

major trauma and added to the traumas that I'd just been through anyway. It's all very complicated. So, yes, I had this in my mind that I wanted to do it for a very long time.

In "Just One Life" you said, "Were you messed up like me?" What did that mean?

Brian: I'm talking about life rather than music. It's strange that this business tends to make it easy for you not to grow up. You live in this kind of bubble and the music itself is very enveloping. You feel kind of safe within that structure. Life changes around you and sometimes you don't realize it's changed before it's too late. That's what happened to me. So five years ago I found I was trying to take up the threads that I maybe left behind at the age of something like 19. I hadn't really matured. I hadn't gotten over my adolescence properly. I had to start all over again at the age of 38.

**What about "I Did Not Know You"?**

Brian: You're assuming it's about Freddie. It wasn't. I was aware of Freddie but what

Nuno, on *III Sides* you use rock music as a soapbox for your message which is often more political than boy-meets-girl. Is there a marriage between lyrics and what you play on the instrument?

Nuno: It depends on if there was a true inspiration from one to the other. Most of the time if I have something musically down on tape and I give it to Gary (Cherone), he'll get a certain vibe from it. Even if he has a certain lyric, he'll know this is the home for it because it gives you that vibe. The best thing that Gary has is his ability for adapting lyrics to a mood. There is a very important marriage there.

Brian: You're talking about the creative process. I think it's very apparent in Extreme's music that it's always coherent, that what's being said matches the way it's being said, and I guess that's a natural evolution from material to performance. I would definitely say that was true in Queen—I hope.

**So we've established that you need an innate love for music and urge to get it**

Continued on page 120

Chris Taylor/Parade Ltd

# VERNON REED



## STYLISTIC ANARCHIST

by John Stix





# Living Color





**Y**ou don't need a backstage pass to get backstage here, and security consists of a young lady dressed in Danskins who reads the puzzlement in my face and is concerned about helping me find my party. Tonight's headliners have no stake in the concessions, receive no percentage of the gate—and their biggest payoff will be the realization of a dream fulfilled. The Public

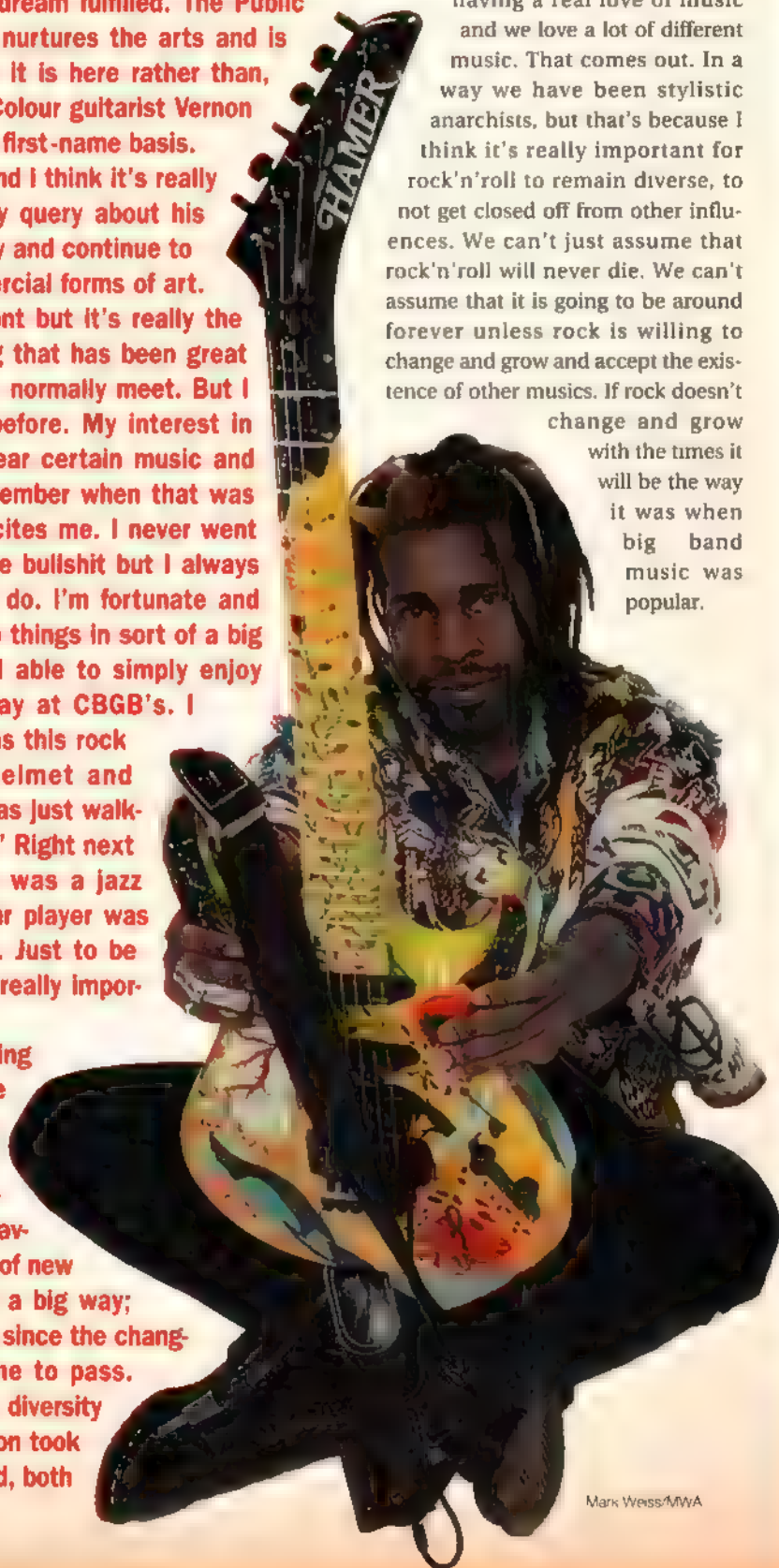
Theater in New York is a place that nurtures the arts and is not about to coddle a rock star. Yet it is here rather than, say, the Hard Rock Cafe that Living Colour guitarist Vernon Reid would like to be recognized on a first-name basis.

"I guess it's because I dig music and I think it's really important," he says in answer to my query about his being able to rise above rock celebrity and continue to pursue a keen interest in less commercial forms of art. "The things that change are important but it's really the things that stay the same. One thing that has been great is meeting other people you wouldn't normally meet. But I still have a lot of my friends from before. My interest in music is still there. It's not like I hear certain music and go, 'I used to be into that' or 'I remember when that was cool.' It's still cool to me, it still excites me. I never went into it to be famous. That sounds like bullshit but I always just wanted to do what I wanted to do. I'm fortunate and thankful that I am able to not only do things in sort of a big way with Living Colour, but I'm still able to simply enjoy music. I heard a band the other day at CBGB's. I walked in off the street and there was this rock band, sort of a cross between Helmet and Godflesh with really good songs. It was just walking in off the street and saying 'Wow!' Right next door in the CBGB's canteen there was a jazz fusion group from Sweden. The guitar player was amazing, playing all this linear stuff. Just to be able to hear it and still say 'wow' is really important for my life."

For the next year or so, *Stain*, Living Colour's third release on Epic, will be Vernon's vehicle to catch the man on the street in a 'wow!' The album presents the band doing shorter, more tightly focused songs. The sound is heavier and more unified and the presence of new bassist Doug Wimbish is heralded in a big way; *Stain* is also the band's first recording since the changing of the hard rock guard has come to pass. Always an eloquent spokesperson for diversity in music and personality in style, Vernon took time to give us an overview of his world, both in and out of Living Colour.

Living Colour has come to exemplify diversity of style and use of all different kinds of music.

Part of the thing is that a lot of players and bands say "This is the camp that we're in and this is what we do and everybody else sucks" or "fuck everybody else." We come from having a real love of music and we love a lot of different music. That comes out. In a way we have been stylistic anarchists, but that's because I think it's really important for rock'n'roll to remain diverse, to not get closed off from other influences. We can't just assume that rock'n'roll will never die. We can't assume that it is going to be around forever unless rock is willing to change and grow and accept the existence of other musics. If rock doesn't change and grow with the times it will be the way it was when big band music was popular.



Mark Weiss/MWA

That music didn't change; it was idiomatic music that stayed where it was. [Big band] music is still wonderful but it ceased to be popular music. Unless rock'n'roll keeps reinventing itself continuously, it will stop being popular music. I have no doubt of that. If rock'n'roll sticks its head in the sand and refuses to grow and become young again continuously, it will die.

**Are we in a fertile time right now?**

I think we're at a really fertile time. There's a resurgence of raw, hard rock. It's great to hear bands like Soundgarden, Pearl Jam, Alice In Chains, Godflesh and Pantera. There are bands that are not similar. When you look at it all it's really healthy. If we can acknowledge the existence of other music without slagging it all the time we'd be a lot better off. Our lives would be a lot richer. If some of those into speed metal would just listen to African guitar, maybe they [would] hear something. Just listen to it—you don't have to love it. That's the whole thing with listening. If you listen with an open ear, maybe you will hear something. If you listen with the attitude that you're not really listening or you're listening to only what you want to hear, then you listen and hear nothing. Just listen and you've got a chance.

**Living Colour may be the Def Leppard of the contemporary rock scene. They opened up the doors for pop metal bands and you opened it up in '89 for a lot of the sounds that made it in '92. Living Colour helped pioneer a new fusion.**

There are a lot of bands that came before us that helped us out. I'm not going to take any credit for, say, the Red Hot Chili Peppers because they were making records before we were. A band



**"I don't want to wear being an outsider on my sleeve. I have my ideas and I hear things the way I hear things. It's wonderful when I talk to people that understand and like it."**

like the Bad Brains is a great, innovative band that brought musicianship to punk. These are people that inspired us. I'm really happy that Soundgarden is successful because I remember when we were first playing with them. They were always a great band. It's good to see them succeed. I like Trent Reznor a great deal and I

like what Nine Inch Nails is doing. One thing that was really cool was doing that first Lollapalooza tour and getting together with a lot of really cool, innovative bands. In a way, when we came out it was kind of like we had no idea; it was like 'whatever.' We had nothing to lose. We were willing to take chances and we did. We kept that up on a level. On this record, *Stain*, we're still taking chances, we're still talking about things that are not the easiest things to talk about.

**You have been able to get beyond your celebrity yet use it to do musical projects outside of Living Colour that don't necessarily exploit your name in the news or become a photo op. You did a project at the Public Theater in New York that had nothing to do with Living Colour. My point is that you do musical projects for love and interest.**

One thing I'm not is so uncontrollably famous that I can't walk down the street. I would hope that no matter what happens with the band, whatever level of success we go to, I'd like to be able to move in that way. That's one of the great blessings, being in a band that's successful and still being able to move in that way. I can go to the Knitting Factory or show up somewhere and just listen. I am able to do a project without it being a big thing. Like, at the Public Theater I presented an evening of performance in dance. I did a presentation

last year which was mainly music and this year I'm presenting choreographers who are working with music. Dance and music go together and I've always been interested in choreography. I've worked with Ralph Lemmon, who is a wonderful up-and-coming choreographer. Right now I'm about to do some things with Bill T.

*Continued on page 84*



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# SUPERNAUT

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Words and Music by  
Frank Iommi, Terence Butler,  
William Ward and John Osbourne

Tune down 1 1/2 steps:

- ⑥ = C# ③ = E  
⑤ = F# ② = G#  
④ = B ① = C#

Moderate Rock ♩ = 116

Intro (Hi-hat) 2

N.C.  
\*\*Gtrs. I&II -Riff A

\*Transcription written as if instruments were tuned normally.

\*\*Gtr. II w/wah.

w/Riff A

Gtr (end Riff A) III Riff A1

w/wah

(end Riff A1)

Gtrs. (Gtr. III out) I&II E7

D5

E7 sim.

D5

E7

D5

r3~





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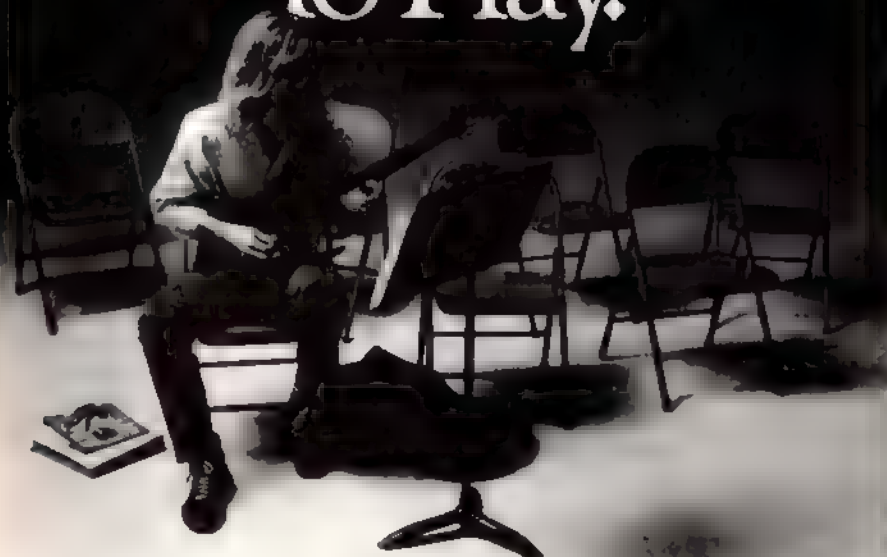


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*Continued from poster*

Jones who is also a serious choreographer. We're about to do some music together. It's something that I'm interested in.

**Are you a good collaborator?**

I think so. I try not to dictate. I want to work with people and see what we both can get. Sometimes when you collaborate with people it's like friendship. You meet people and you develop a rhythm with them. I've been doing some collaboration with this hip-hop producer Andre Betts who did the music for Madonna's "Justify My Love" and is co-producer on Madonna's record *Erotica*. We've been getting together and doing these instrumental things. He crafts the beats and I do this playing. He samples me. It's really cool. You don't try to dominate or say "It's got to be this way." It's like songwriting—some people can write songs together. I work really well with [Living Colour vocalist] Corey Glover because when we write a song and it's working, we don't try to dominate. It's pushing and pulling and in the end it will work out to be fine.

Productivity has become a major issue these days. In the '60s the scenario was something like the Stones being asked for a single on Monday and having "Satisfaction" finished by Wednesday. So many classic songs came out in a matter of minutes. Do we ask enough of you that in two years you come up with 45 or 50 minutes of music?

I think the main thing is that it's the right 45 minutes. It does bother me that it used to be a band would put out two records a year—they could work like that. The Stones did it. Now with us, I think we needed [two years away] because of the wear and tear. It was the touring and the band going through changes. It really does bother me. I would like for our next record to come out in '94 if possible. We're talking about recording while on the tour. On one level your life is going by; you're two years older and here's a new record. There's some bands that let four or five years go by between records. It's crazy to spend four years. I guess it's okay if you take four years and the record's really good. Sometimes I think it's so much over-thinking.

**The business demands a time frame. It's time to make a video, time to hit the road, time to write, time to record. Most of that is not at your own rhythm and pace.**

I think we are always writing; you always have fragments of things. Right now I've got four or five songs that I'm thinking about.

**Is *Stain* a conglomeration of two years' worth of creativity?**

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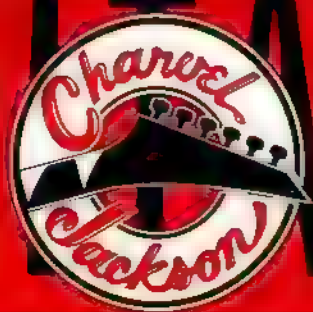
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was touring with *Time's Up*—out of the States, out of Europe, back in the States for Lollapalooza, then to Japan. It's creating on the run. We are touring and touring. I'm really happy with the way this record's come out. We took time to work on it.

**What do you gain on the road as a guitar player?**

You are playing every night. You are facing the audience every night. You're facing yourself everyday. By the middle of the tour it's also a thing with the band, where the connections you make get stronger musically. A great tour for us was the '89 *Vivid* tour. By the middle of that

doing, I felt pretty good about it. I see it as a jumping off point on the next tour to see where I take it.

**Your bio said you felt the most relaxed on this record. Why?**

The making of it was really relaxed. The first one had...I don't know if it had some tension in my playing, but the overall making of *Stain* seemed easier to me. There's always a challenge but this record was different, maybe because we lived with it so long. The first record we lived with the songs forever. Making it was a trip because it was our first record and you freak out. I don't have any kids but I

imagine whenever God blesses me with children I will freak when the first one comes. The second [album] was weird because we waited to write and we wrote the songs and didn't really have a chance to play them live. We played them once at CBGB's. This time we had a chance to live with it and say "Let's try it like this, let's try it like that." We'd gone through all of that just in rehearsals. We played it in front of people. We were working closely with our producer, Ron St. Germain. By the time we were recording it, it wasn't like "Oh my God!" It wasn't like we were just tossing it off either, but it was a lot

"We can't just assume that rock'n'roll will never die. We can't assume that it is going to be around forever unless rock is willing to change and grow and accept the existence of other musics."

tour we were communicating well—we were really good. The European *Time's Up* tour was wonderful for that same reason. I am looking forward to when we tour on this record because I think there is going to be a whole other kind of connection made with Doug Wimbish in the band. Just hearing what we were able to do with this record playing-wise, I'm really excited about it.

**When you are on the road you've got road chops. How were you for recording *Stain*?**

I was in a pretty good head. I was playing a lot and on a level that I finally figured out two-handed tapping. I used it on the introduction of "This Little Pig" and the solo for "Leave It Alone." I was really happy about it. I'd always been able to do it in my own way but then I finally got to a point where I like it better, what I'm

more relaxed. We just worked. I stayed up, it was great. Long View farm is a wonderful environment and the people are wonderful. Everyday I would get up and I had a bicycle and there was a five-mile bike loop going through these hills. I would do this bike loop everyday, finish the bike loop, have breakfast and go into the studio. That's what added to my feeling really relaxed. I had a whole way of working which was great. It was a systematic, healthy way of working.

**Tell me about the change in bass players from Muzz Skillings to Doug Wimbish. What does "musical differences" mean?**

Musical differences is a catch-all phrase for a lot of other things. Actually, with us it was a question of directions. There was a question of musical differences in the sense that we had gone down this road and we had been working so

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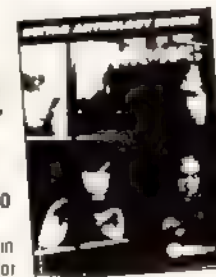
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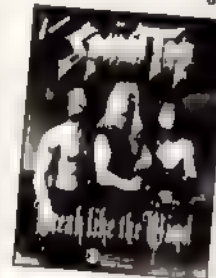
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hard together. It's like any relationship. You can get into a relationship and you fall in love and you're working really hard together and maybe a kid comes along; you could say our first album was our kid. Another kid comes along and you don't have time to look at the relationship. We've got to work, we've got to struggle, we've got to do all this stuff. And we were together trying to pull each other along but at a certain point you have to turn and look at your relationship. You have to turn and look at where you are. We had gotten to this point where we were in different places. For a while it was a question of talking about it, trying to work it out. After the Japanese tour it was really apparent that we were in different places.

**How does that happen?**

How can anyone be in love and then suddenly it's different and it's weird and it's not right? That's the best way I can describe it. The thing about it is we dealt with it while we were all still friends, before we started calling each other asshole. We stopped it before we got to that. I was able to play with Muzz this year at a jam session and it was cool. The friendship survived.

**At the time, was Doug Wimbish the first choice?**

He was our first choice. We had individual relationships with Doug. I had known Doug for over 10 years. We all had a great deal of respect for him as a musician and for the fact that he worked in a lot of different idioms. He worked from the most avant-garde—Mark Stewart and the Maffia and Tackhead—to working with Jeff Beck and Mick Jagger. He had done a wide spread of music.

**What questions did he have for you?**

He knew the band from the very beginning. He was well aware of what we were doing. We were kind of fans of each other. We'd go to Tackhead shows, he would come to Living Colour shows. He just wanted to help. He knew we were going through a difficult transition and it was kind of a weird time for us. We were looking at where the band was at. When he went out with us to Brazil it was a rebirth of the band, a rebirth of the idea of the band, even though we were playing material from *Vivid* and *Time's Up*. We had wonderful concerts in Sao Paulo and Rio. That kind of solidified things for us. He came as a friend helping out more than as a hired gun. At that time we thought, "Let's see what happens" and it worked out so well.

For whatever reason, the songs are more powerful as a band. You are all pulling in the same direction rather than weaving different ideas together—you are pulling

**on the same idea. It's more powerful.**

There's more of a heaviness. I think it's the songs. Doug can be as insane as anybody and he is. It's the songs. The band is moving forward and the focus and the power of it really is hitting. I love the way Doug is such an individual voice. The ensemble is really together—individual voices are being heard but it's really tight. *Stain* sounds more like a whole record. I play it from start to finish and there's a natural cohesiveness. The record seems to go by quickly.

That's how it strikes me listening to it as well. There's a whole piece (but) the record still has a diversity. That's part of our thing, but there is a tighter focus. First of all the songs are shorter and more focused; they are not as rambling. We thought about it ahead of time and then the songs themselves called for it. "Go Away" didn't call for it to be sprawling, it's kind of sprawling in its own way—it's sprawling but condensed.

On "Go Away" the verse, chorus, solo and ending sections were all obviously different from each other.

Oh, yeah. That's what I mean about the diversity still being there. I love that bass line that Doug is throwing in at the tail end. On "Go Away" the verses are heavy, and when it gets to the chorus, which is kind of pan-African, it becomes very ambient in a way, very sparse. Then it gets into the half-time. Even though it's focused, the diversity is still there. The difference between that and a song like "Nothingness" is big.

Did you start to write "Go Away" and come up with all the different parts or did you come up with cool parts and put them together? You could have taken any one of those pieces and put it into another song.

Right. The main thing about it is the relationship between the music and the lyrics. No matter how clever or smart you are, if it doesn't support the narrative of the lyric then it's not working at all. That song did come from different parts we were working on but the whole mix-and-match kind of thing cannot work at all if it doesn't support the narrative, if the lyric is not being served by the different movements.

**So the lyric is first?**

The lyric helps in terms of bringing it all together. You can have kind of cool music but if the lyric isn't working, the song won't work.

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Satisfied" I had the lyric for the chorus and the music but I had no verses. I went over to Corey's house and played him the chorus. He loved it and came up with the verses. "Auslander" really jumps. For that song Will [Calhoun, LC's drummer] wrote the lyric and we tossed around ideas for the music.

**In that one there's a piece from "Money" by Pink Floyd where you use the cash register.**

That's not a cash register, that's a train. We had a place out in Long Island City which is right by a train yard. Ron St. Germain went out there with a DAT machine and recorded the trains going by. That's Will's drums triggering the train. We took his drums out and put this train in.

**It sounds like Pink Floyd.**

That's wild. It's totally independent from our own samples.

**"Leave It Alone" has "Kashmir" in it.**

No, I'm playing that. Originally that was just a guitar part. When we were doing overdubs I said I would like something to punch this up. I've been working with this inventor, Harvey Starr. He does the Starr Switch company that does all the preamps. He has invented this instrument called a Datapump which is like a keyboard configured for guitar players. Instead of six strings he has six lines of keys that are in a straight line. You finger it like a guitar. They have toy guitars that do this where they have buttons instead of strings. This is a professional MIDI controller. I've been working with it and used it for the electronic sounds on "Auslander." I wanted to punch this part up so I took the Datapump and came up with a string sound with the [E-mu] Proteus and a [Korg] Wavestation and played it. **Were you aware it sounded like "Kashmir"?**

No. Somebody else told me it sounded like Zeppelin. Maybe that's why we all dug it. It's part of my pop music memory. There's no sample, I played it.

**"Mind Your Own Business" has wonderful things going on with the tempo. It's very different from what you expect in rock or pop music.**

Yeah, because the rule is "Keep everybody dancing, keep it in 4/4 time." Soundgarden works with odd time signatures. Devo worked with odd time signatures all the time. The whole thing in rock'n'roll is to keep that four on the floor going and this song undercuts that. It winks at that.

**Could "WTF" have been a vocal tune?**

It could have been a vocal tune.

**Could any of the others have been instrumentals?**

No, I don't think that's true. It evolved and I put in this crazy wah guitar. "WTF" sounds like a hip-hop instrumental tune. We were working on a tune and Andre Betts was around and we thought "Why don't we take a song and do something else with it?" He started sampling guitar parts.

**Another interesting wink at convention is the whisper vocal in "Postman." How did that evolve?**

I was talking to Corey about doing two vocals—do the lyric and then do another vocal that comments on what the lyric is saying by darting in between. He really got into it. It works well because the character is completely off his rocker. It's like two levels of him being off his rocker.

**I noticed on "Bi" that the lyrics are very easy to understand.**

They jump out at you. It's like if someone says "fuck," all the way across the room you hear it.

**"Nothingness" was the closest to commercial.**

I don't hear it that way. It's a mood piece for me.

**The mood was easy to jump into.**

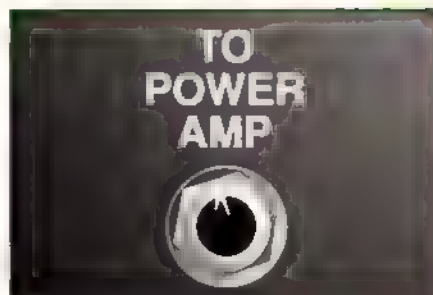
If it's accessible that's a side benefit. When we worked on it we didn't say "This is the one that's going to be the single." I wanted to approach it in a different way. I wanted to do it without playing clusters or chords. I feel it's kind of ambient, kind of like a cello sound, and I played the voicings but played the individual voices; I played thirds and fifths. I would weave a melody line from the tones in the chords. This was done with the Gibson Max system and the Hamer guitar with Sustainiac and a Hex pickup. I use two different kinds of MIDI control systems. The Datapump is pure MIDI and I used that on parts for "Leave It Alone" and on "Auslander." The Hamer guitar with the Hex pickup I was using with the Max system on "Hemp" and "Nothingness."

**Are the performances on the record great—or ones you can live with—while the live performance is what counts? Def Lep go for perfect performances; Keith Richards goes for feel. Where are you in this line?**

I find myself playing a lot. I would play a solo, say "I like that," play another one, "that's cool," and play until something worked for the song. Some things are really easy, like the solo from "Never Satisfied" was live as we were recording it. I would play and say "I kind of like that." Ron was real patient with me.

**Would you say yes if you kind of liked it?**

I'd wait till I liked it. Some of the ones that sound like punches are really full passes. The solo on "Ignorance Is Bliss" is



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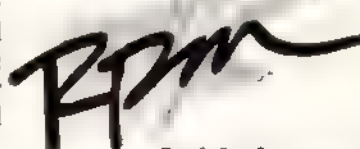
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Everyday I Have The Blues, How Blue Can You Get, Sweet 16, Why, Sing the Blues, The Thrill Is Gone, I'll Play the Blues For You, Blues Power, Going Down

one pass. I did it live and I was going to live with it. Then I said, "Let me try and see if I can do something else." A couple solos were comped.

Would you play around and get a good performance of what you liked or was each pass different?

They were all different. I would always go for one all the way through—that's what I want. For the most part I got what I wanted. Some songs had alternate solos which were just as good. I thought, "Okay, these three solos are good and I'll listen to what works on the song."

What did Ron St. Germain give the band that was different from Ed Stasium?

Ron was the engineer on the Jagger demos. He's been with the band for a long time. I've known Ron for a very long time because he was co-producer of the Decoding Society (Vernon's pre-Living Colour band with Ronald Shannon Jackson—ed) records. I don't want to put them all in a bag, but I think of four producers in almost the same breath: they would all disagree but I think of Ron St. Germain, Ed Stasium, Andrew Wallace and Dave Jerden. They are all very different—they all have their own style, but they are all master engineers. They all have had to record a lot of different music. They all have an aggressive attack. They all record rock'n'roll really well. They all are physical but Ed to me is a little more studied. They are all at a remarkable level, but Ed is more "I'm thinking about it." He thinks on a gut level as well. Ron is really from the gut—he is real physical. It either works for him or it doesn't work for him.

Do they work with you on the songs?

In terms of arrangements, Ed worked well with us on the first record. "Cult of Personality" was in a different arrangement and he really helped with the arrangement. We learned a lot from working with Ed so we started thinking ahead of time about arrangements. Ron helped with the focus. He doesn't want to be bored. He says, "Let's not be long-winded. Let's get in there and do what we need to do and get out." He helped us focus on "Never Satisfied."

Was your sound together for Stain?

It really evolved on this one. I'm still working with a rack system, but I also went straight into a Boogie Rectifier head. I'm really into what Mesa/Boogie is doing now. I also worked with VHT. A lot of guys swear by their tech and I'm no exception. I think my tech, Sean Beresford, is the best. Over the course of doing the Time's Up tour we formed a bond. We worked together on the rack. He's brought me ideas.

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**What is continuous control?**

That's sort of like using a potentiometer to adjust MIDI parameters. If you wanted to change the pitch in a harmonizing program you would assign it to a controller and then you would adjust that controller continuously with a pot. You could adjust the value continuously. According to whatever values you set you could have things very wild. There's an automatic wah program in the H-3000. With continuous control you could have a pedal that's almost like a virtual wah-wah where the sweep is incredibly wide.

**You used a wah on something?**

I used a Jim Dunlop wah on "Auslander." I used continuous control on "Auslander" as well on a kind of modulation thing I was doing. At the end of "The Wall Between Us" I'm using continuous control and I'm also using the DigiTech Whammy Pedal. The whammy pedal is another wonderful product. It's fantastic. The H-3000 is a great high-tech product and the DigiTech Whammy Pedal is a great low-tech product, totally cool. You can assign it to do chorusing and with the pedal you can change the rate of the chorus. You can use it to shift the pitch but sort of like with a sweep. You can have glitchless pitch shifting. It's almost like having a pitch wheel for your guitar. You can also have it go up an octave or two octaves. You can have it go down two octaves and it's totally self-contained.

**Are you still using EMG pickups in your Hamer guitars?**

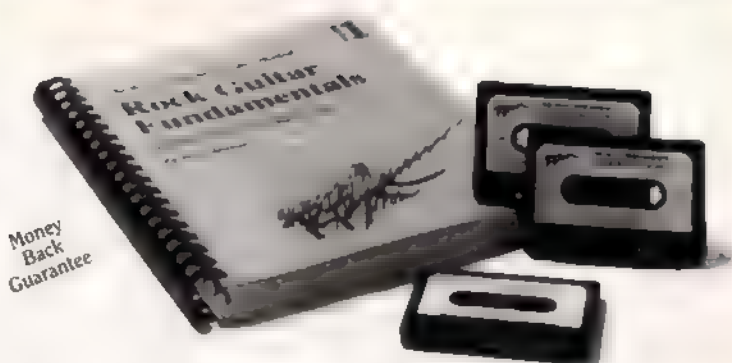
Yes. On "Nothingness" Joel from Hamer built me a guitar that has a Hex pickup and a Sustainiac as well, which is kind of cool. I'm playing a synth sound which is layered with kind of an ambient guitar sound. Corey is singing into a satellite dish. It's reflective sound and whenever he moves his head from side to side you get this weird doubling and it kind of bounces around. It's really interesting.

**Has anybody been able to influence you in the last two years in the way John Coltrane did when you first started?**

I'm continually amazed. There are so many great guitar players. There's a lot of wonderful music.

Continued on page 122

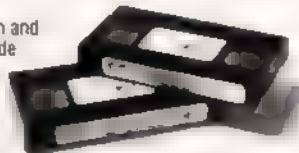
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# BLOHOLE

## MIKE SCACCIA

by Jon Chappell

**M**inistry has pulled away from the pack of post-modern industrial metal bands by releasing two highly innovative albums, *The Mind Is a Terrible Thing to Taste* and *Psalm 69: The Way to Succeed and the Way to Suck Eggs*, and by proving their mettle in last year's Lollapalooza lineup where they served up exhaustive sets on an exhausting tour. Their lifestyle is as uncompromising as their message—reports of their antics grew to mythic proportions and made them legends among the other bands. The mere mention of Al Jourgensen (Ministry's lead singer)'s name draws smiles and head-shaking from even the tour's most seasoned road rats.

Mike Scaccia, lead guitarist, has had to combine equal parts guitar chops, musical endurance and intestinal fortitude to keep up the pounding rhythms, relentless riffs and corporal ferocity that is Ministry's stage show. And if you think Ministry was intense before, it just got worse: The band recently added a third guitarist, Lou Svittek of Mind Funk, to augment the two-guitar battery of Jourgensen and Scaccia.

Mike currently uses a customized Ibanez Iceman as his main touring axe, although he's working with Ibanez to produce the "Satan Special" model as part of Ibanez's Signature series. He has a Gibson Explorer humbucker pickup in the bridge position. The path of his signal chain is as follows: Ibanez Iceman → ART SGX 2000 processor → Crybaby wah-wah → 100-watt Marshall Jubilee head (driving two 4x12 cabinets).

"It's a pretty simple setup," explains Mike, who's also released *Leave It To Blahole*, a 10-track side project on Triple X that teams him with Rigor Mortis bass-mate Casey Orr. "In that my lead tone is basically the same as my rhythm tone, except that I add the Crybaby. I'm still experimenting. For example, I recently tried the Mesa/Boogie Rectifier head and it totally blew me away. I'm thinking of switching to that."

&amp; MINISTRY





That will be quite a departure from the usual Marshall sound. What is it about the Boogies that's got you so interested?

I've always been into distortion boxes for getting my sound, but when I plugged straight into the head, the sound was amazing. It lit my fire. And with the ART, do you get all of your tone from the amp and just use the ART for effects?

I have one preset that's like a flange mixed with a chorus which gives me an underwater effect. I use that for the lead in "N.W.O." That's really the only effect I use outside of the Crybaby for my leads. I always use the wah in songs, with basically the same patch. So really, except for "N.W.O.," I just usually crank on the Crybaby.

So you don't have a separate sound when you go from rhythm to lead, you don't step on anything?

Just the wah pedal. That's what I've always done. It brightens up the tone and I can get more feedback.

When did you start using the ART?

We switched right before the Lollapalooza tour. I really haven't had the time to experiment with it. We sat around with our soundman and searched for tones and then we set it and left it.

Why did you go with the ART?

We weren't getting the sound we needed from any other processor. We were having a lot of problems balancing three guitar players, so our engineer recommended the ART and we took it from there. It's tough to get a sound with three guitars. It sounds different every night, there's the monitors to deal with, and so on.

What specific problems were you having?

A lot of it was noise from the guitars so we were experimenting with gates. There were no gates in the processors we were using so

we were trying all kinds of noise reduction systems. That's initially why we went with the ART.

It has noise suppression built into it?

Yes, and there's some other great stuff as well, a lot of it for the studio.

So you'll use it to record as well?

We haven't yet, but I'm sure we will because it does have a lot of cool stuff in it.

Would you use it for, say, its EQ features, as well as the effects like flange and chorus?

Definitely. My rhythm patch, for example, has compressor, noise gate, distortion, and EQ, but really simple settings.

Did you program that yourself or was it a factory preset?

We sat around and just really dug into the thing until we came up with the right sound for mixing three guitars. You see, we have a different lineup than we had for Lollapalooza. We've added Lou Svitek from Mind Funk. So the two of us handle most of the guitars, and Al's on like four songs. It sounds a little bit different now. I think we sound better.

So each of you plays through a separate ART?

Right, and each one is tailored for the particular head we're going through. Louis has two JCM 800 half-stacks. Al's using a 100-watt, and I'm using my head with a full stack. We had to shape the tones individually because of course no two heads sound the same.

Describe some of the different patches you've programmed on the ART.

I really only have three. I have a setting with a very low-level delay that I use on the feedback part of the song "So What." Then I have my basic rhythm tone that we talked about, and then the flange effect for the lead in "N.W.O." So I'm really on that rhythm patch the whole time, going momentarily to those other settings for those specific songs.

And you just add the Crybaby.

Right, and that I use as a filter, to bring out the solo. It's like a security blanket; I've always used it for my leads.

Where do you keep the pedal—full out or do you back it off slightly?

I basically feel it. Usually whatever comes out is what I use [laughs].

So you might move it once or twice and then keep it there?

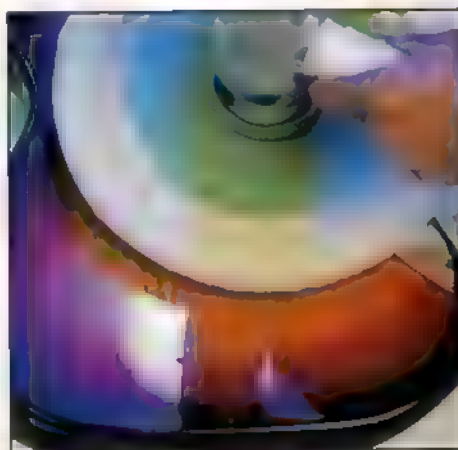
Basically, yes, except when I do a high bend, then the pedal usually goes up to get it to squeal. I'm not that technical about it, I never have been. ▀



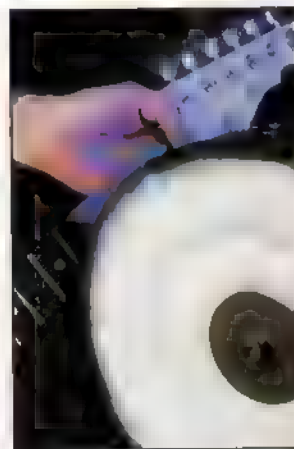
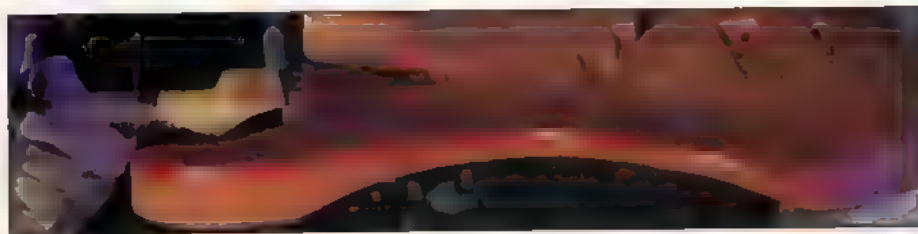
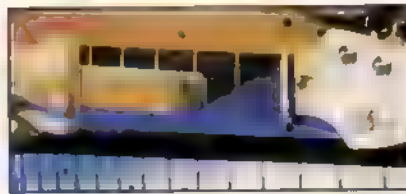
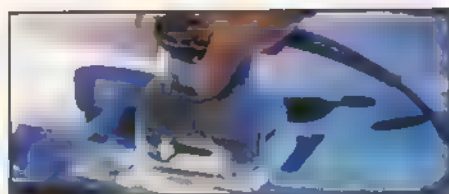
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Kebin Ahrens, The Music Paper



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*Dean Markley*

Strings



# RIGHT NOW

As Recorded by Van Halen

(From the album FOR UNLAWFUL CARNAL KNOWLEDGE/Warner Bros. Records)

Words and Music by  
Edward Van Halen, Alex Van Halen,  
Michael Anthony and Sammy Hagar



Moderate Rock ♩ = 96

N.C.(Dm)

Riff A

Riff A1

Intro \*Gtr. I

*mf* let ring

\*Kybd. arr. for gtr.

Bb5

D5

Bb5

\*Gtr. II

\*Kybd. arr. for gtr.

D5

Dm

C5

D5

Dsus4

Dm

Dsus2

C

Csus4

C

Bb

Dm

(Gtr. II out)

w/Fill I

C N.C.

Dm Dsus4

Dm

Dsus2

C

Csus4

C

Bb

Dm

Fill I (Gtr. III)

dist. elec.

sl

sl



C                      Dm   Dsus4       Dm       Dsus2       C       Csus4               C       Csus2  
 Gtr. III                      A.H. (15ma)

pick slide                      hand slide (don't pick)       P.M.-4       hand slide                      slight P.M.-A.H.

A.H. pitch: G#

Bb                      A.H. (8va)       Dm       C                      Dm   Dsus4       Dm       Dsus2  
 A.H.                      A.H. (15ma)                      hand slide                      A.H.

A.H. pitch: A

C       Csus4       C       Csus2       Bb                      Dm                      Bb    Am   Gm   F    D5  
 (Gtr. III cont. in slashes)

1st, 2nd Verses  
(Gtr. III)

1. Don't wan - na wait... till to - mor - row, why put it off an-oth - er day?...

2. See additional lyrics

8fr. C

6fr. Bb

3fr. G 5fr. A 3fr. G 5fr. A 8fr. C 10fr. D

One by one, girl, prob - lems — build up.

8fr. C 6fr. Bb

3fr. G 5fr. A 3fr. G 5fr. A 8fr. C Bb5VI Rhy. Fig. 1.. C5vm F5

Pre-chorus

and stand in our way. — Oh! One step a - head, — one step be - hind —

Rhy. Fig. 1A



— it                      Now\_ ya got-ta run —                      to get e - ven.

Chords: G5, Bb5VI, C5VIII, D5, Bb5VI

Make\_ fu - ture plans, \_ don't \_ live a - bout \_                      yes - ter - day, \_                      hey!                      Come on, turn, \_

Chords: C5VIII, F5, G5, Bb5VI, C5VIII

Chorus

turn this thing a - round \_                      Right now!                      Hey!                      It's your to - mor - row.                      Right

Chords: A5, F, Bb, C

Figures: Rhy. Fig. 2, (end Rhy. Fig. 1), (end Rhy. Fig. 2), (end Rhy. Fig. 1A), Rhy. Fig. 2A, (end Rhy. Fig. 2A)

w/Rhy. Fig. 2 (2 times)

F B $\flat$  C F

now! Come on, — it's ev - 'ry - thing. — Right now! Catch your mag - ic mo - ment,

B $\flat$  C Gtr. III B $\flat$  sus2

do it right here and now. — It means ev - 'ry - thing.

2. Interlude w/Riff A Gtr D5 II w/Riff A1 (9 times)

It means ev - 'ry - thing. It's en - light - en - ing,

B $\flat$ 5 D5 B $\flat$ 5 C5

right now — Uh, what are you wait - in' for? Oh, —









# BASS LINE FOR RIGHT NOW

As Recorded by Van Halen

(From the album FOR UNLAWFUL CARNAL KNOWLEDGE/Warner Bros. Records)

5-string bass:  
⑤ = B ② = D  
④ = E ① = G  
③ = A

Words and Music by  
Edward Van Halen, Alex Van Halen,  
Michael Anthony and Sammy Hagar

Moderate Rock ♩ = 96

Intro (Kybd.) 4

\*6-string bass arr. for 5-string.

\*Dm 2 C N.C. Dm

\*Chord names reflect overall tonality.

2 C N.C. Dm C

Bb Dm C Dm

C Bb Dm C Bb Am Gm F Dm

sl.

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1st, 2nd Verses

1 Don't wan - na wait\_ for to - mor - row, (etc.)  
 2. Miss a beat, lose a rhy - thm, (etc.)

Chords: C, Bb, N.C.

Techniques: sl., \*Snap.

Chords: Dm, C, Bb, 1/2 N.C., Bb5

Techniques: sl., hold bend 1/2...

\*Bend behind nut

Pre-chorus

Chords: C5, F5, G5, Bb5, C5, D5, Bb5

Techniques: sl., (1)

One step a - head, (etc.)

Chords: C5, D5, Bb5, C5, A5

Techniques: sl., Right

Chorus

Chords: F, Bb, C, F, Bb, C

Techniques: sl., (1)

now! Hey! It's your to - mor - row, (etc.)

2nd time to Coda

Chords: F, Bb, C, Bbsus?

Techniques: sl., (1), (2)



**Interlude**  
D5

Bb5 D5 Bb5

C5 F5 G5 Bb5 C5 A5

**Guitar solo**  
Bb5 C5 F5 G5 Bb5 C5

D5 Bb5 C5 F5 G5 Bb5

C5 A5 D.S. al Coda

**Coda**  
F Bb

**Outro**  
Bb5 D5

Bb5 D5 Bb5

Play 3 times & fade

# SUPERNAUT

As Recorded by Black Sabbath  
(From the album BLACK SABBATH VOL. 4/Warner Bros.)

Words and Music by  
Frank Iommi, Terence Butler,  
William Ward and John Osbourne

Tune down 1½ steps:

⑥ = C♯ ③ = E

⑤ = F♯ ② = G♯

④ = B ① = C♯

Moderate Rock ♩ = 116

Intro (Hi-hat) 2

N.C.  
\*\*Gtrs. I&II - Riff A

\*Transcription written as if instruments were tuned normally.

\*\*Gtr. II w/wah

Gtr. III w/Riff A (end Riff A) Riff A1 slm.

w/wah

(end Riff A1)

Gtrs. (Gtr. III out) I&II E7 D5 E7 slm. D5

E7 D5 E7 sl D5 r37





N.C.

\*All trials as fast as possible.



2# w/ Riff A1

2#

w/Fills 1 & 2

Percussion break

4

(cont. percussion break)

E

B

Gtr V  
(acous.)

mf

E

Rhy Fig. 2

p

B (end Rhy. Fig. 2) w/Rhy. Fig. 2 (6 times) 12

F#ll 1  
Gtrs. I & II



*sl.*

*sl.*

Fill 2  
Gtr. III



st.

The image shows a musical score for guitar and bass. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with various articulations including slurs, slurs with 'f' (forte), and slurs with 'sl.' (slur). Chord symbols E7, D5, and E7 are placed above the staff. The bass part is written on a single staff with a bass clef and a key signature of one sharp (F#). It features a rhythmic line with various articulations including slurs, slurs with 'f' (forte), and slurs with 'sl.' (slur). Chord symbols E7, D5, and E7 are placed above the staff. The score is divided into two systems by a double bar line. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The guitar part is marked with 'Gtr.' and the bass part is marked with 'B.'.

[illegible]

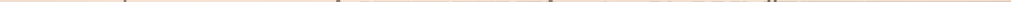
Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The voice part is in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. The piano accompaniment starts with a bass clef, a key signature of one sharp, and a 2/4 time signature. The second system continues the vocal line and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment ends with a double bar line. The score is marked with "E7" and "D5" above the vocal line, and "P" above the piano line. The piano part includes chords and arpeggios. The vocal part includes notes and rests. The score is marked with "sl" (sforzando) and "p" (piano) dynamics.

3rd Verse  
w/Rhy Fig. 1 (3 times)

Don't try to reach me, cause I'll tear up your mind. — I've seen the fu - ture and I've left it be - hind. —

Chorus  
w/Riff A (till fade)  
N.C.

2\*



20

Outro  
w/Riff A1 (till fade)  
N.C. 2

[illegible]



# BASS LINE FOR SUPernaut

As Recorded by Black Sabbath  
(From the album BLACK SABBATH VOL. 4/Warner Bros.)

Tune down 1½ steps.

④ = C♯ ② = B  
③ = F♯ ① = E

Words and Music by  
Frank Iommi, Terence Butler,  
William Ward and John Osbourne

Moderate Rock ♩ = 116

Intro

5

N.C.

\*Transcription written as if instruments were tuned normally

1st, 2nd Verses

1 I want to reach out and touch the sky... (etc.)  
2 I've crossed the o - cean, turned ev - 'ry bend... (etc.)

(2nd, 3rd times)  
3rd time to Coda II  
2nd time to Coda I

Chorus  
N.C.

2

E7 D5 E7 D5 D.S. al Coda

Coda I

N.C.

Guitar solo  
N.C.

[2. -5.]

N.C.



N.C.

sl. sl. H sl. sl. sl. sl. sl.

sl. sl. 7 H sl. sl. 7 sl. sl. 7 5 7 7 7 5 7 6 3 6 3

Percussion break  
N.C.

*sl.*

19

E7

D5

*sl.*

7 7 7 7 7 8

5 5 5

The second system of the musical score continues the piece. It features a treble clef and a key signature of one flat (B-flat). The music is marked with a forte 'f' dynamic and includes various articulations such as accents ('acc.') and slurs. The system concludes with a double bar line and the instruction 'D.S. al Coda II'.

Coda II

H N.C.

sl

H

sl

sl

Outro  
 N.C.  
 sl. H sl. H sl. sl. sl. sl. Play 5 times & fade  
 sl. sl. H sl. sl. H sl. sl. sl. sl.

## JEFF HEALEY

Continued from page 20

way to the rhythmic changes and so forth for the guitar, bass, vocal and what the tune dictates. Of course you have your bit of an improvisational solo break there which is essentially what we got back to before: old blues or jazz licks that are given loads of distortion with a wah pedal on them and people call it rock music.

**Joe [Rockman]:** It's a garage band.

**Jeff:** Joe hit it on the head—it's like a garage band. It could have come from Seattle, Toronto, London. It's that whole energetic experiment with chords and rhythms and then you put a lyrical idea to it and vocals that match that whole thing. It's not necessarily anything new. If people are digging that and listening to that it's probably a step in the right direction—realizing that when all is said and done, it's the instruments and the players of those instruments that are really going to create that musical excitement.

### "Since I Met You Baby"

from *After Hours*

Gary Moore with B.B. King  
(Charisma)

**Jeff:** It's a track I haven't heard. It's certainly an interesting combination. It's that blend of the old with the new. One of the main differences that is striking to a novice is just the difference in sound. Gary Moore is far more reliant on the distortion aspect and the reaction of pickup to amp which a lot of us, myself included, are guilty of falling victim to. It's sort of what you come up on, whereas B.B. is from that school where you had to make the notes happen and the feeling come out solely with the hands. You were relying on very primitive equipment when it came to amps or guitars. I have yet to hear a recording that best shows B.B.'s sound. I'm afraid that he is going to be one of those people whose sound just cannot be captured in the studio. I say that with all due respect to B.B. because I love him a great deal. He has been very good to me and with me. I am always knocked out to go to a B.B. concert, especially having the greatest privilege in my life to be able to sit on stage with B.B. and listen to that sound on the stage. He has one of those guitar-to-amp sounds that is not overpowering but it's certainly not something that can be overpowered. It completely fills the stage with the same volume whether you are in front of the amp or you're 10 feet to the right or the left of it. It's unbelievable. The microphone just doesn't seem to be able to pick that up. As I said at the start, this is a real example of an older style, because B.B. draws a lot, as he will admit, from the Lonnie Johnson school of acoustic playing. Had Lonnie the access to electronic equipment

in the '20s it's scary to think how fast music would have progressed. You take the tune that U2 wrote for B.B. ["When Love Comes To Town"] which he did with the band; that's a great example of showing how B.B. King's sound can work in what is considered a hip band of today. He does not sound out of place.

I would say maybe the mix on this is not that great. I would also say—not even knowing who the backup musicians are—that maybe they are not quite as soulful. I wish I could be more polite about it but they are a little more white-bread bluesy—there's not a lot of guts or balls to it. Certainly not the balls of a Howlin' Wolf record or a Muddy Waters record. Those guys had a load of guts in their rhythm section. It might be a little sloppy but it was sort of grunge blues. There is such a thing as grunge rock, the Seattle sound type thing. It was that real kicking-out-energy-for-fun stuff.

The sad thing about hearing some blues records is the same with listening to people trying to do revival jazz—they never seem to get it right. They always play it as if it's an old style, it's been here, it's gone, and they water it down. Let's go back to the Armstrong stuff. As primitive as the other four players with Armstrong were, there's a real sense of devotion and raw energy there. That's what tends to lack sometimes. Nowadays it tends to get eaten up by production. Which is the good thing I can also say about bands like Pearl Jam or Nirvana or Red Hot Chili Peppers—the production is not huge. They just try to get the sound of the instruments out there. It's obvious that Gary Moore has a great respect for the blues mentality. I think were he given a more raw production and the right musicians it would be different. When it comes right down to it, you're as good as the other musicians you play with.

### "Talk To Your Daughter"

from *Talk To Your Daughter*

Robben Ford  
(Warner Bros.)

**Jeff:** What I liked about that was the production. I like the rhythm section, particularly the bass and drums together. If you were to get something together like that with Gary Moore it would be very interesting. Gary Moore maybe has a little more concept of the true soulful delivery than who we just heard as a guitar player. It's okay—I've heard a lot worse.

**GUITAR:** It's Robben Ford.

**Jeff:** I have heard a bit of his stuff. He is a good player. That's one of the things that frustrates me to a degree. Certainly coming up through the rock era we did tend to forget a little bit about soul. And slow but sure, for my own satisfaction, I tried to get a bit more back to it but it's a tough thing

to do. It's sort of the problem I have again on [my] *See the Light* album with the solo on "Confidence Man." I find it unfortunately devoid of soul. Robben's got a jazz background. It's prevalent in the intro's clean sound, which is cool. This is my own opinion, which I can get slammed on: I feel that where jazz and blues parted ways was through the inception of bop in the mid '40s where they completely consciously and blatantly tried to get away from the blues. It was a statement of the times. People felt that blues was stuff that "black folks did." People like Charlie Parker and Dizzy Gillespie then into Thelonious Monk and Miles Davis wanted to be known for having a far broader imagination. And with the exception of Parker, I think a lot of them missed out on the fact that you've still got to have soul, as people like Louis Jordan and on into B.B. King showed. Louis Jordan was a good example of somebody who took what we now call rhythm & blues and swing and got into some pretty complex chord changes with some of the instrumentals, which you rarely hear.

### "Rough Boy"

from *Afterburner*

ZZ Top

(Warner Bros.)

**Jeff:** This is your example of later Billy [Gibbons] because it really is Billy. I have the lowdown but I don't want to comment because I don't want to give away Billy's whole bag, but Billy is the main songwriter, the vocalist and obviously the soloist.

**GUITAR:** Sometimes the drummer and bass player.

**Jeff:** You said it, not me. I know because we worked with their producer, Joe Hardy. I know exactly how Billy and Joe have made the records in the last while. It's cool. That's what they are happy doing—I don't knock them for that at all. A lot of AOR radio programmers, supporters, and listeners that I've talked to throughout the years slam ZZ Top for getting into machines. I think that's crap; it's uncalled for and unjustified. This is a band that has been around since '71 or '72. When you get up to 1983, which is when you start to notice that change, what else were they going to do with three guys? They put horns on their stuff, Dusty had done vocals, they had great songs with the three of them playing. Where else are you going to go aside from retiring? So their next step is to try and integrate what they do with technology. Technology has to change or it would be a very boring world in the music industry, which is why we got into recording digitally. That was a big step for us. It sounds trivial but it was something we had not done. I'm not ashamed to say we sampled a little snippet of guitar. It helped to



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record with Joe Hardy who knew the whole digital way of recording. I might blow on a tune and Joe and I would go through and come out with one second or two seconds of something that's kind of interesting and might work in many different spots of the whole tune. We sampled it and brought that sample up at the given spot in the tune. What is wrong with that if it adds to the tune—why not? We did it in "My Kind of Lover," "Cruel Little Number," and "Baby's Looking Hot." Remember, that computer would not work without its programmers which were us and Joe. Getting back to Billy and ZZ, that's sort of what Billy's done. I like Billy's songwriting and I think he's got some great ideas which is why I got him involved in "Cruel Little Number." Billy is one of the main lyricists. Back to "Rough Boy," it's got nice changes. The production between Hardy and Billy is great. It's a good example of Billy's laid-back vocals. His guitar playing is great; he's got a very nice sound. He's got a nice feel for just the right notes that fit into the particular pattern that he's playing over. My respect for many musicians might go up and down but I always love Billy.

### "Slip'n Anna Slid'n"

from *Voodoo Violence*

Mark Wood

(Guitar Recordings)

Joe: I thought it was the Dregs but it was different. Jean-Luc Ponty? No...

Jeff: You'd never catch Jean-Luc with distortion on his violin like that. That's far too basic for Jean-Luc Ponty.

GUITAR: It's Mark Wood.

Joe: That's doesn't even sound like him because usually he has a more metal-like attack.

Jeff: I loved the groove and it's over pretty basic changes. I think I'm probably right in saying it's not the kind of bass sound that Joe likes.

Joe: I'd like to comment on the bass and the whole rhythm section. The thing I like about it is it's my cup of tea as far as the way they drive. They are holding behind the soloist and supporting them well. When they have solos, they attack. There is a certain amount of feel there which is really good. I also saw his video which was great.

Jeff: Knowing violin players, more my bag is Joe Venuti and Stephane Grappelli. But I could recognize the whole attack of what a violin sounds like. Extremely interesting to hear that somebody with a violin is coming up with and can deliver the same sort of licks that are associated with more metal-ish to blues-ish guitar playing. This was quite enjoyable, good-sounding stuff. ▀

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# amp questions

Alex Aguilar

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**Question:** I have a JCM 900 50-watt combo with 12-inch 75-watt Celestions. I know that they are 16ohm speakers in a parallel arrangement totalling 8ohms. I don't exactly know how to figure out how much power the speakers can take. Can I use my 100-watt Super Lead as a preamp? Also, I was thinking of replacing my speakers with vintage 30-watt Celestions. Finally, I could probably ask about 100 more questions—I'm considering becoming an electrical engineer. How do you suggest I go about learning what I need to know to work with amps, pickups, etcetera?

—Paul Mahofski/Bradenton, FL

**Answer:** In the parallel speaker arrangement you describe you are correct; the total load impedance to the amplifier is 8ohms. As far as power handling capability, given two identical 75-watt Celestion speakers, the total power handling capability would be 150 watts. This speaker arrangement could be safely used with your JCM 800. As far as substitution with Vintage Series Celestion speakers, these are rated at 30 watts each thereby giving total power-handling capabilities at 60 watts. This is still within the rated output power of your 50-watt combo, but I would advise caution when attempting to play at

very high volume levels that could conceivably exceed 60-watt excursions.

In regard to your career plans as an electrical engineer, I would first advise you to acquire as much formal training as possible, with heavy concentration in solid analog and digital design principles.

**Question:** I recently purchased a Fender Twin Reverb amplifier. While I am pleased with the clean channel, it seems the only way to get a good overdriven tone is to crank the amp way up. I am considering buying a power soak so I can overdrive the amp at low volumes. Is there any drawback to using such a device in terms of damaging my amp?—Fred Kelley/Staten Island, NY

**Answer:** Using any type of power attenuation device such as the Rockman Power Soak will enable you to achieve overdriven sounds at low volumes. These devices are connected between the amplifier's output and the load (speakers). They absorb varying amounts of the energy that would normally be transferred to the speaker, enabling the amplifier's output section to produce harmonic distortion. The type of distortion achieved in this fashion is a result of the unit's 616 power tube being saturated. Many players like the sound that

they achieve with this method, and claim that it gives a more natural sounding distortion than the preamp-induced master volume circuits. Since the amplifier's tubes and output transformer are working much harder, be prepared to replace power tubes more often, and fan cooling is recommended.

**Question:** When is the best time to replace tubes in a Marshall 900 model #4100 head? —Shawn Warren/Agoura, CA

**Answer:** In general, if you are using your tube amplifier frequently (for example several hours a day, five days a week), I would strongly recommend changing the output tubes every nine to 12 months for optimum audio quality. The tubes will obviously last much longer than that, and you can conceivably keep them as spares in the event that you experience a power tube failure. In addition, whenever changing power tubes I always replace the phase inverter/output driver with a fresh one. This is the final small 9-pin tube (12AX7 or 12AT7) typically located nearest the power tubes. ▽

Alex Aguilar does custom amp mods and repairs at Aguilar Electronics, 1600 Broadway, New York, NY

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Continued from page 76

out, and that there are all kinds of hurdles to overcome. How do you maintain that childlike innocence or curiosity so the business of music doesn't overwhelm the creative spark?

Nuno: There are so many ways to look at it. My biggest fear in life is being content with life, being happy. I'm almost afraid of being happy—having your relationship go right, having everything in your family be right, no one is sick, plus touring is going great, you're selling tickets, the album is selling. I would think that's the biggest nightmare for any musician. I don't know what type of songs they'd be writing. As long as I'm miserable I'll always be writing songs.

Brian: Interesting thought. I'd like to be writing songs about peace if I ever got close to finding it.

Nuno: When you were young it wasn't the music business but it was something else firing you up to go play music and giving you strength. Believe me there is always enough shit going on for everybody to give them a desire for rebellion. I'm sure Brian will agree with me on this, especially when you are here in your little fantasy world, your little bubble, and you are touring and it is ageless. It's like the fountain of youth. I'm only 26 but I don't remember aging in the last six or seven years—I feel exactly the same. I feel I haven't changed. But time keeps slipping by. Once you are in this business you realize your family is the most important thing in your life; everything you always wanted is at home. Once that starts breaking down it is very hard to be involved in your little fantasy world. That affects me a lot.

Brian: It's a hard life. You embark down this road and I think you sort of know there is a lot of disruption on it. There's a big price to pay. You get some of your dreams. I forget who said this first but everybody can get their dream if they work hard enough for it. But when you get it, it's not going to be what you thought it was.

**What part does the guitar play in these dreams?**

Brian: First of all, to me the sound of the guitar is still something which is glorious and it still has the same effect on me. I look in the mirror and I've aged a lot. I find it harder and harder to hold my body together and that's going to increase. But inside I feel just the same as when I was 19. It's strange [but] I still get excited by the sound of it. I also still get excited by seeing someone else make that kind of sound. I saw Jeff Beck play the other day and I got exactly the same kind of thrill and buzz watching the guy as I did when I was a kid. So that never goes away. There

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is something about the guitar which expresses anger and passion and frustration better than anything else. No matter what age you are, you are still wrestling with your emotions and for some reason the guitar taps that. I can't put it in any clearer terms than that. Does that strike a chord with you?

**Nuno:** When it comes to the guitar itself, yeah. There is no doubt. That is why I call it the fountain of youth. It always does the same thing to you no matter how old or young you are. When you hear a power chord it's a power chord and it's still [based] in anger. I have noticed through the years that I have spread myself thinner and thinner when it comes to songwriting and playing guitar. It's not so much the pressure but once you have a successful record there's the challenge of wanting to keep it up. It makes you focus a lot on songwriting more than just guitar playing. **Using Brian's statement that the guitar taps into intense emotions, where do you have that best exemplified on record? Recording's often the hardest way to find those emotions because you are out to capture a moment and hope that's the one you record; you either wait for it or you settle. It can happen when you're alone or rehearsing and it's just as thrilling for you when you are alone as it is when you are in front of 20,000 people.**

**Nuno:** It's a difficult thing capturing music on tape; it was never meant to be recorded on tape. I feel it was meant to be seen. It has a lot to do with reaction; when you are on stage in front of 20,000 people you are going to play with that much more energy because you are feeling that energy. To try and capture that on records is more like a painting where you have a vision of a song and you want to get it close to that interpretation so people can hear what you are hearing and feel what you are feeling. I don't think that actually happens. It's hard because the chances are that after 16 hours of recording you don't have that first feeling you had when you wrote it.

**Brian:** That idea is probably reinforced by the fact that TV in general tends to kind of emasculate rock music. I have yet to see a TV special that captures what the gig was like. And it is connected with that fact that there's an energy in the audience and there is an energy in the band and at the right moment it all adds up to something incredible—it doesn't come across out of context.

**Nuno:** Obviously what I was feeling at Wembley that day [of the tribute concert for Freddie Mercury] I don't think could ever be captured by any camera. But you can still see how you could lose the feeling of being there, the atmosphere and the

incredible vibes that I was getting. The same thing with some live records. When you are listening to [them] you are not seeing what's going on. You're not feeling it and you're not hearing the volume. Volume has a lot to do with it.

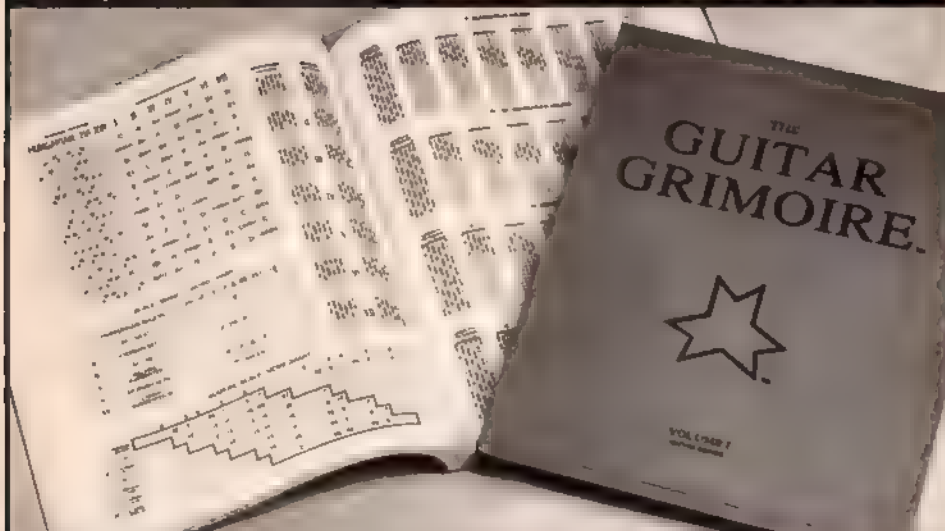
**Brian:** That's right because music is a physical thing. It affects your guts as well as your brain which is why it's great.

**But the universal connection that we all have is recordings. I can't hear or feel what either of you heard/felt when you recorded anything but are there moments that you go back to and say "Yeah, that's what I felt and meant"?**

**Brian:** It's probably easier for other people to say. I have certain memories. I've got to say with Freddie I always felt there was something in the way of electricity happening and there are some moments which are on tape which I am proud of. They are not the great virtuoso moments. For instance when we did "We Are the Champions" I had done the guitar for that fairly early on. Everyone said, "That's fine." Normally the person who wrote the song did the mix which was the case in this instance; Freddie was mixing the thing. I took a cassette tape of it home halfway through and they were going to finish it off in the morning. I thought the guitar just didn't make it. It seemed weak

*Continued on page 156*

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## VERNON REID

Continued from page 93

**Do you have the time to soak it in?**

Oh yeah.

**What was your biggest influence as a guitarist in '91 and '92?**

What really affected me? I'm a big Allan Holdsworth fan. Tuck Andress is mind-blowing. I said it two years ago and he's still doing it. I saw Allan recently and he is staggering. *Whew!* Here is someone who 12 years ago was great and he's still pushing the envelope. It makes me want to do the same thing, push the envelope. Tuck Andress is just so musical. It's made me think about wanting to get into chord voicings and moving chords.

**Did that have an effect on *Staind*?**

Not a direct effect like you could hear it on [a specific] song. I think it's a general thing that helps me to get deeper into what I'm doing. I hesitate, too, when I say this because I'm thinking about a lot of other music that really affected me. I really like some things coming out of England. It's not really guitar music, not guitar chops. I like My Bloody Valentine, I like what this band Curve is doing, I like Godflesh. Steve Sheehan has a record called *Arrows* which is on Made to Measure Music which is film soundtrack music. That has affected me a great deal, the openness of it and the use of different ethnic elements in it. I would think that has affected me. Certainly my approach to "Nothingness" was influenced somewhat by what these bands have been doing.

**Are you aware of your status as a teacher? You are a voice for the avant-garde that is accepted in the rock world. You have broken through to a wider audience with a guitar style that is outside the normal blues/rock base. You are a pioneer. Do you have a sense of that?**

No. I don't think of myself in those terms. I don't want to wear being an outsider on my sleeve. I have my ideas and I hear things the way I hear things. It's wonderful when I talk to people that understand and like it. I don't make any apologies for who I am or what I do. I'll go through my own crazy life who I am. It's cool. I love the fact that I've been able to get this far with it. Some people understand it and accept it and say, "Okay, this is Vernon. This is the way he is. This is what he's doing." I think on one level, if anything, the hope of the band and myself as a guitar player is saying, "You don't have to be the way people say you have to be. You don't have to do things the way other people say you have to do them." Perhaps it helps other people that are doing things that are off the beaten track. They can say, "It's okay for me to be off the beaten track," and then it's cool. ▀

## INPUT

Continued from page 6

but after seeing your transcription of "Jeremy" (Dec '92), I had to put my two cents in.

The "Performance Notes" say that the intro figure is played octaves apart by guitar and bass, and the harmonics and outro riff played by a 12-string with an octave pedal. I have another suggestion for both parts: an 8-string bass. The liner notes of the *Ten* CD list 8-string bass as one of the instruments Jeff Ament uses on the album. Also, Ament wrote the music for "Jeremy," a perfect opportunity for him to feature his 8-string. The entire riff, in the intro as well as at the end, can be played on the lowest four strings of the guitar. And finally, when Pearl Jam performed "Jeremy" on the MTV video music awards, Ament was armed with what appeared to be an 8-string bass.

I hate to be picky about this, but when I knew Ament used an 8-string on *Ten*, I thought I'd figured out where when I heard "Jeremy." But, since mistakes in your transcriptions are about as rare as Pearl Jam not wearing flannel, I figured I might be wrong. What do you think?

Thanks for listening.

James Mitchell  
Oakdale, NY

I don't mean to sound presumptuous, but I believe that Andy Aledort's interpretation of the techniques and equipment used on Pearl Jam's song "Jeremy" was incorrect. One of bassist Jeff Ament's trademarks is his use of a 12-string bass, an instrument which I have otherwise only seen in the hands of Doug Pinnick, the bassist/vocalist for King's X (and my personal favorite bass player). I believe that this instrument alone is used for the intro and outro of "Jeremy" rather than a 12-string guitar with an octave pedal. Considering that the music was written by Jeff Ament, this opinion gains logic. Sorry to quibble over details but if I'm right I'd like to know so I can decide whether my own band can turn out a reputable cover of this great song.

Paul Burnside  
Dallas, TX

Thanks very much for the transcription to "Jeremy" by Pearl Jam. It is very good to see that "alternative" music is making it to the pages of major guitar magazines, especially yours. Of course, like other disgrun-

tled readers, I have a few complaints—actually, only two. First of all, where are the transcriptions to songs by bands such as Helmet, The Rollins Band, Matthew Sweet, and Rush? Not that the magazine's transcriptions aren't of great quality, but try diversity more often. Secondly, the introduction to "Jeremy" is not a "mystery" acoustic guitar with an octave pedal, it is a 12-string *bass*. This may sound like nit-picking, but Pearl Jam have performed the song on television twice, with the bass in clear view. Try not only to transcribe, but observe *and* get involved with the music that your staff transcribes. Other than that, please keep up the great work. I'm looking forward to your next issue.

Anthony Shiu  
Canton, OH

*Andy Aledort responds:*

As I said in the Performance Notes, "Jeremy" "...features a wide variety of guitars, electric and acoustic, one of which supplies a bit of mystery: it sounds like a 12-string but with all of the notes an octave lower." As some of you correctly noted in your letters, bassist Jeff Ament used an 8-string bass when he performed the song live on MTV's "Unplugged," and played the parts in question on that instrument. I have since become aware of this, but at the time of doing the transcription, I was thrown by the acoustic guitar-like quality of the sound; it doesn't really sound like an electric bass. Of course, being that it sounded like the bottom four strings of a 12-string guitar one octave lower, I should have figured, "Hey—must be an 8-string *bass*!", incredibly common instrument that it is. Some of you incorrectly thought that it was the 12-string bass, another uncommon instrument used by Jeff, but that instrument has four groups of three strings (three strings in the place of each single string on a normal bass), with each normal string doubled one and two octaves higher. ▀

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# guitar questions

Barry Lipman

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**Question:** Why do all my strings ring in all positions on my Gibson Explorer?

—Jedsus Jacobel/Arlington, TX

**Answer:** Sounds like the bridge saddle retainer wire is loose and vibrating. This wire inserts into two holes in the face of the bridge. It is supposed to press down on the intonation adjustment screws, thereby holding the saddles in place when the strings are removed (or if they break).

These retainer wires are well-known to buzz and rattle. You can often cure this problem by gently bending a slight "V"-like depression in the wire in between each screw. If you don't get it right and want to start over with a fresh wire, try bending a plain .020 G string into shape using a pair of needle-nose pliers. It is quicker and cheaper than ordering the correct Gibson factory part.

**Question:** What is the best way to remove the paint from my Charvel guitar, and will it affect the tone?

—Mike Daskal/Baltimore, MD

**Answer:** It used to be that the best way to remove paint was with a paint stripping compound. However, due to the prevalent use of modern high-tech catalyzed lacquers, about the only way to strip some guitars is by a combination of scraping and sanding. These modern finishes are almost completely solvent resistant. In my shop we use a cabinet scraper blade and various sandpapers. A scraper blade is sharpened with a hooked blade that cuts only on the pull stroke. Sharpening instructions can be found in some wood-working texts and may come with the blade if purchased new. If you don't have a scraper blade, start sanding!

As to the effect on tone, I feel that the finish has a negligible effect on the tone of a solid-body electric guitar. It doesn't contribute significant mass and so has no significant effect on the resonant characteristics of the body or the neck. No one I've ever done finish work for has mentioned a tone change on a solid-body.

**Question:** What are the advantages and disadvantages of the different fretboard woods?—Omar Calderon/Salinas, CA

**Answer:** All common fretboards work well. Ebony is the stiffest and hardest while maple is the softest and most flexible, with rosewood running somewhere in the middle. Ebony seems to hold frets a little better, but maple and rosewood both do an adequate job holding frets as well.

The different woods will have some effect on tone by contributing towards neck resonance, but that effect would be

very hard to isolate as it would be virtually impossible to do a direct comparison by switching boards on a guitar. In general, ebony will contribute some brightness and sustain while maple and rosewood both will absorb some high end and sustain.

The effect of lacquer on a board is negligible, except in as much as it will keep a delicate maple board clean. Unfinished maple boards tend to get green or gray very quickly with use.

**Question:** What strings can I use to alleviate my allergy to nickel?

—Dan Mertig/Derwood, MD

**Answer:** Try bronze or phosphor-bronze acoustic guitar strings. They will work with your pickups because they have a steel core. The plain strings probably won't irritate your fingers, but there is not much you can do about them in any case except to stay away from stainless strings because they contain significant amounts of nickel.

Gold plated strings may sound like a good idea but may actually cause problems for you because commercial gold plating is often underplated with nickel. I do not know if this is the case for guitar strings or not. ▽

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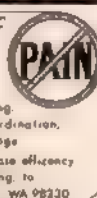
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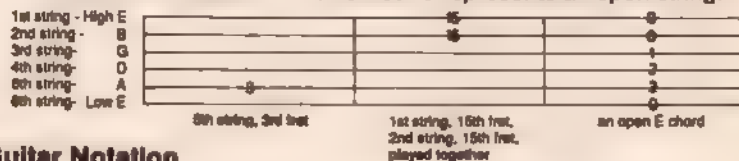
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# TABLATURE EXPLANATION

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.



## Definitions for Special Guitar Notation

**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret)



**BEND:** Strike the note and bend up a whole step (two frets)



**BEND AND RELEASE:** Strike the note and bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



**PRE-BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step then strike it



**PRE-BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step. Strike it and release the bend back to the original note



**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo



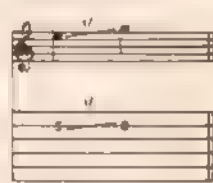
**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar



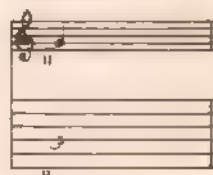
**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck



**SLIDE:** Same as above, except the second note is struck



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note



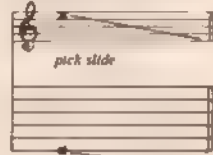
**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off



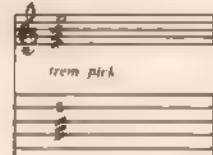
**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand



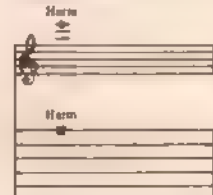
**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible



**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated



**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics



**TREMOLO BAR:** The pitch of the note or chord is dropped a specific number of steps then returned to its original pitch



**PALM MUTING:** The note is partially muted by the right hand lightly touching the string(s) just before the bridge



**MUFFLED STRINGS:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription



**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note indicates which string to play. When successive notes are played on the same string, only the fret numbers are given



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John Stix

**NAME:** MIKE GUERRERO **AGE:** 25  
**ADDRESS:** 149 West Ave. De la Merced,  
 Montebello, CA 90640  
**BAND:** Ninja **INFLUENCES:** Michael  
 Schenker, Craig Goldie, Steve Lynch,  
 Jennifer Batten and Paul Gilbert  
**EQUIPMENT:** Custom Jackson, Marshall  
 JCM 900 stack, Roland Space Echo,  
 Crybaby wah  
**PERSONAL STATEMENT:** I started playing  
 guitar seriously the day Randy Rhoads



died. I was 15 years old at the time. Wanting to learn more about Randy, I began lessons with Chet Thompson (former student of Randy) and also with Wolf Marshall. Years later I saw Steve Lynch play at a guitar show and at that time decided to enroll at GIT and begin taking lessons from him. The GIT experience was great. I met all my favorite guitarists there. I began taking lessons with Paul Gilbert, Jennifer Batten and even Stu Hamm. After GIT I found a new teacher, Michael Schenker, who taught me a lot about playing with feel. Currently I am playing the Sunset Strip with my band Ninja and recording demos with Craig Goldie. I hope to get a record deal and teach at GIT.  
**COMMENT:** *Nasty attitude, metal roots and a compositional sense of direction make Mike a player to be reckoned with. He's also a master tapper and has an inventive ear for harmonics and how chops equal melody without arpeggios.*

**NAME:** DAVEY STOCKWELL **AGE:** 26  
**ADDRESS:** Horsepool Farm, Chatterton Lane, Mellor, Stockport, Cheshire U.K.  
**BAND:** Unit 46 **INFLUENCES:** Stevie Ray

Vaughan, Van Halen, Michael Schenker, Uli Roth, Hendrix  
**EQUIPMENT:** Ibanez 540S, Gibson Flying V2, Roland GP8, Pro-Amp Vsq-65, Marshall amplification  
**PERSONAL STATEMENT:** I began playing guitar at the age of 15 on a cheap and hor-



rible classical guitar. I progressed to electric guitar one year later. The first song taught to me was "House of the Rising Sun" by an old seadog. From that day to this I've been hooked. I was largely self-taught, working my way through Beatles songs, etcetera. The best year of my life was spent studying at GIT in Hollywood. Since graduating I've played with soulies. The Delphonics, L.A.'s "Rock Wars" winner Debbie Flash and the brilliant blues singer Wanda Norwicki. Since returning to the U.K. I've been solely concentrating on the blues mainly due to Stevie Ray's influence. I've virtually abandoned exotic scales and modern rock techniques to search for my own voice and tone. In direct contrast has been my recent study of classical form, counterpoint, arranging and orchestration and the use of MIDI computerized sequencing. I'm currently exploring the notion of fusing rock, blues and funk into one medium although this is likely to be a lifetime endeavor.

**COMMENT:** *Groove, spoken word and articulate melodies all intertwine to make the music of Davey Stockwell. Sounding nothing like Pink Floyd, Davey manages to cop their m.o. of combining modern and roots sounds. If you're looking for a player who is mature, lyrical and inventive, Davey Stockwell is your man.*

**NAME:** DON LAPPIN **AGE:** 25  
**ADDRESS:** 100 Beech Ridge Rd., N. Berwick, ME 03906 **INFLUENCES:** Allan Holdsworth, Alex Lifeson, Larry Carlton, Steve Morse, Jon Finn  
**EQUIPMENT:** Hamer Chaperelle, Crate G60 amp with Marshall 4x10 cab, Roland GP8, Alesis MidiVerb III, dbx Noise Gate, ART Multiverb, Fostex R8 8-track, Yamaha 1642 16-channel board, Rhodes 660 keyboard



**PERSONAL STATEMENT:** There are five very important elements (besides the fun stuff) that I concentrate on: sense of melody, good timing, my ear, intuition (knowing what to play and when to play it), and individuality. I can't think of any great player who is lacking in any one of these areas. Good technique and a solid musical background are vital, but a player who gets those five areas happening is well on his/her way to becoming a great player. I've just finished up at Berklee with a two-year certificate. Now, in addition to teaching at Gary's Guitars in Portsmouth, NH and doing clinics on my two-handed technique, I'm putting together musicians to form my solo project which will consist of original instrumentalists. I'm also looking to hook up with an original act (with potential) that is looking for a player with my capabilities and sound.

**COMMENT:** *Don's progressive rock reminds me of Steve Hackett. He gives a sense of movement without overplaying. Strength, imagination and technique are inherent in the nature of each composition.*

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label. If you'd like to be considered for the RESUME column, include a photo and brief biographical sketch along with your submission of up to three tracks to GUITAR FPM Records, P.O. Box 1490, Port Chester, NY 10573. You must enclose a SASE with your submission if you want it to be considered.

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**guitar**



Eric Mangum

## David Gilmour/Pink Floyd "Hey You"

**P**ink Floyd's David Gilmour processes a guitar signal like a delicate ceramic figure. It's carefully shaped, painted and finally fire-kilned to a strong smooth surface. His versatile, unique sound comes from a '57 Strat reissue with EMG SA pickups with an EXG Expander and an SPC mid boost. On stage he uses a couple of Boss compressors, several distortion boxes EQ'd with Boss GE7s, and an Ernie Ball volume pedal. His signal is further processed by a t.c. 2290, a Lexicon PCM70, and an MXR Delay System. His amps are two Hiwatt 100-watt heads into two Marshall cabinets, with Celestion speakers. The left amp has a CE2 chorus attached for width. Dave controls the lot with a customized pedalboard from Custom Audio Electronics. Dave is also the proud owner



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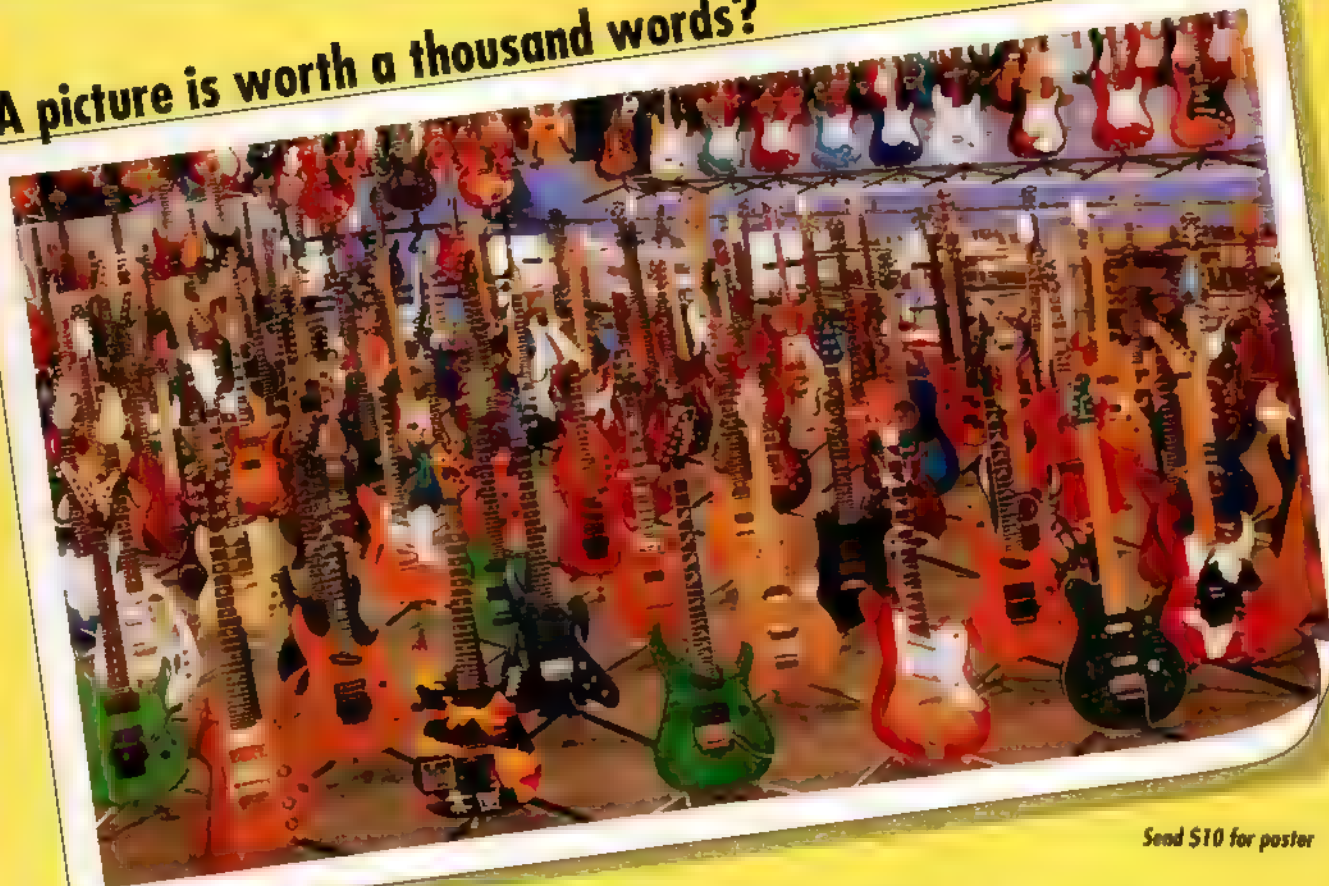
For "Hey You" from *The Wall*, I'm showing both a setup for the acoustic guitar which begins and is present through most of the song, and the electric guitar setup for the rhythm and leads.

The acoustic signal first sees a preamp for simply boosting the signal to a level that the chorus can work with. (If you have a preamp built into your acoustic guitar you can leave this pedal out.) The chorus is set for a wide, deep sweep with slight motion. You want this effect to be quite noticeable.

The electric guitar setup begins with a standard distortion sound (I found you can recreate Gilmour's tone from this tune pretty closely using a Scholz Rockman). The EQ gives you a midrange-boost (around 1kHz) with a little cut on the highs. The stereo chorus is for stereo configurations, but also helps fatten up the leads. ▀

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# FLIPPER



## 2 Generations of Hardcore Heroes

by Lee Sherman

Flipper were playing grunge when Nirvana and Soundgarden were still in high school. As a mainstay of the San Francisco punk scene that centered around venues like the Mabuhay (where the free popcorn was more suited to throwing at the bands than eating), the Sound Of Music (a grimy Tenderloin space), and Target Video (a hangout for the permanently art-damaged), Flipper was a reaction to the adrenaline rush of punk rock bands like the Dead Kennedys. By slowing the riffs down and playing them ad infinitum, guitarist Ted Falconi created a sound that, unwittingly, influenced a new generation.

"At that time the trend was toward things that were really structured," recalls Ted. "You'd get a song down and two years later, you'd be playing it note for note."

Flipper, by contrast, was anti-structure. The result was loose, improvisational jams that differed from those of a band like the Grateful Dead by being based on

at most two or three chords.

"We didn't really do it deliberately," says Ted. "It was just the way it came out by trying to seek a fun kind of playing without having to worry about whether we missed a note or not. Sometimes the lyrics would change in the middle of a song. Sometimes the singer might not be there—he might be at the bar getting a beer. We learned how to play and keep playing."

Flipper are back with their first new studio album in eight years, *American Grafishy* (Def American), which Ted calls "dance-able," a word not usually associated with hardcore. True originals, Flipper haven't just cashed in on their reputation as pioneers of grunge metal, but instead come up with something that picks up where the band left off.

Falconi had been playing guitar since 1969 but didn't touch an electric until one night 10 years later at the home of the guitarist for the Toiling Midgets. In true punk fashion, he started a band a week later.

by Blakesberg/Def American



Ted claims that Flipper's music, by virtue of its repetition, forces him to come up with ways to keep from getting bored, resulting in different chord phrasings within the same general context. Cramming his vast musical knowledge into the band's minimalist framework is the gist of his art. "After playing so many verses of a two-chord song, you're scratching your butt looking for something to add to it," he says. "By the second or third time around, the song tends to open itself up."

Unlike most guitarists, Ted doesn't differentiate between lead and rhythm playing. As a trained pianist, he tends to take a more holistic approach to the guitar. "I'm

**"I play around with open chords and hammer-on type stuff, trying to pick into the chord while I'm playing it."**

so used to playing piano that it sounds like one hand fell off if I'm just playing with my right hand. Instead, I play around with open chords and hammer-on type stuff, trying to pick into the chord while I'm playing it."

Born of jams, Flipper songs are in a constant state of evolution. "What we end up with when we finish might be 360

degrees away from where we started, but it took going through that process to get there," says Ted, whose influential guitar sound can be traced to his rather unorthodox taste in amplifiers: from a homemade job where the main component was a boom box to a Traynor transistor amp that he used on both *Generic* and *Gone Fishing*. The Traynor is a meta-amplifier, capable of reproducing the sounds of almost any amp, according to Ted. "Built into it is a tube preamplifier made for line-recording, so you can go into a recording session and dial it to a four and a seven and get an Ampeg sound. Dial it to a five or a six and you get a Gibson sound. Dial it to a three and a nine and you get a Fender sound. Dial it to an eight and an eight and you get a Marshall sound."

In Flipper's early days Ted used Gibson guitars, an SG and a Les Paul Junior fitted with DiMarzio dual-sound pickups, but he switched to a Strat just prior to going into the time warp. Fans of dirge might be surprised to learn that in his off-time the Flipper firehead has been putting together a MIDI setup with an IBM 486 clone and a Takamine guitar synthesizer, writing his own computer programs in Basic to generate random poetry that he plays against.

**L**ike Flipper, Sick Of It All were second-generation hardcore when they arrived on the New York scene in 1985. "Agnostic Front has their style, the Cro-Mags have theirs, and the Bad Brains had theirs," explains SOIA guitarist Pete Koller. "They were the older bands, the ones that we looked up to."

By incorporating hip-hop, pure, unadulterated funk, and industrial noise into their sound, Sick Of It All soon became heroes themselves. Koller's guitar playing on the band's 1989 debut *Blood, Sweat & No Tears* helped to define the New York sound with an identifiable crunch that differed from that coming out of San Francisco. "On that album I do three or four rhythm tracks, each with more bottom than the next. I used a t.c. electronics distortion box—that's what the New York sound was based on—that's what gives you the crunch."

Today Pete has switched to a generic Boss distortion unit. Combined with his new Les Paul, which has replaced the SG he used in the early days, he finds he gets all the bottom end he needs to reproduce the sound live. He varies his sound by using different picking styles and playing open chords but never strays too far from his patented crunch. "First of all I hate playing solos," he says. "Second of all my brother Lou, who's our singer, says it's a

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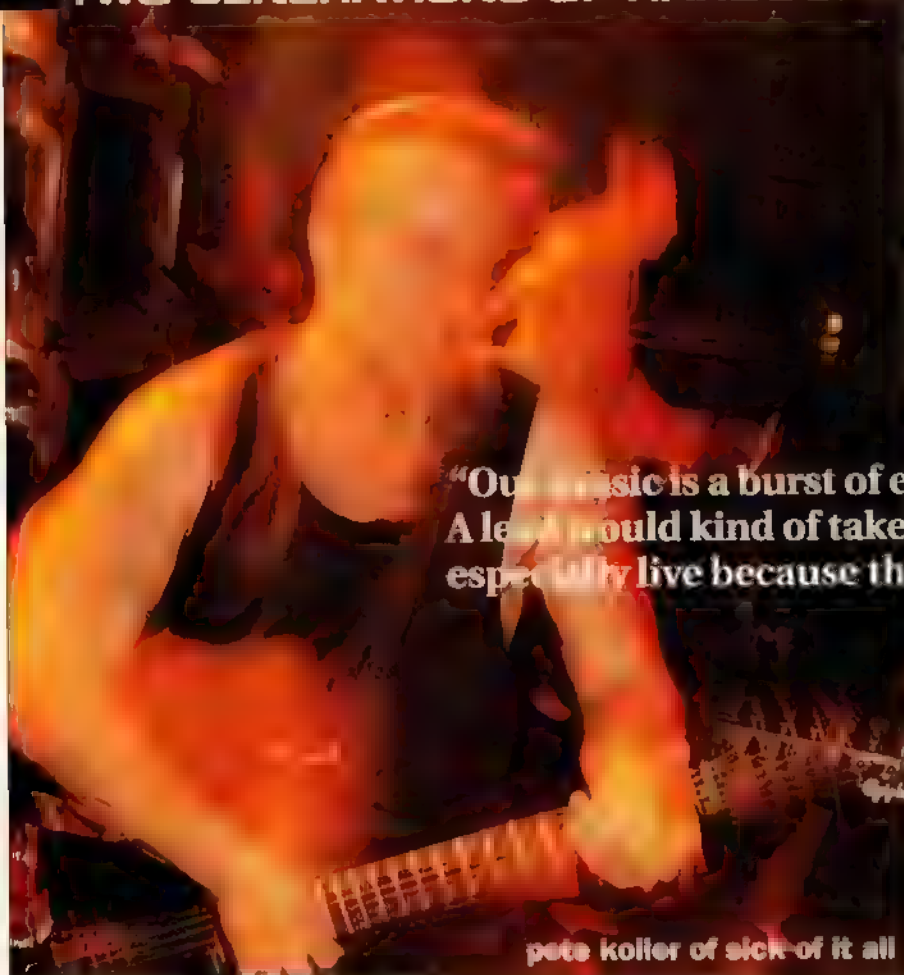
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## TWO GENERATIONS OF HARDCORE HEROES



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"Our music is a burst of energy and then it stops. A lead would kind of take away from that, especially live because there's only one guitar."

pete koller of sick of it all

waste of time. Our music is a burst of energy and then it stops. A lead would kind of take away from that, especially live because there's only one guitar. What makes the kids go crazy is a really hard mosh part in the song. I can play them and I do it when I'm practicing but I don't like putting them into the songs because it's really not our style."

Live, Koller's gear is straightforward: two Marshall single-channel JCMs, the Boss distortion pedal, and a Boss digital delay/pitch shifter rack that he employs on the recent track "The Pain Strikes."

Sick Of It All have watched the scene they helped create get destroyed by an increase in violence but the band itself has persevered. Late last year they delivered their second album, the bruising *Just Look Around* (Seed), which for the first time takes on issues that relate to more than just the hardcore scene. Pete is modest about his reputation in that scene, shrugging off his Gibson sponsorship. "They look at Relativity and they see Joe Satriani and Steve Vai on the label so they think I'm a hot guitarist!"

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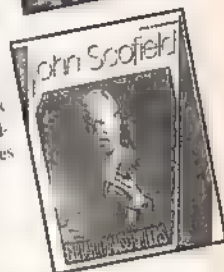


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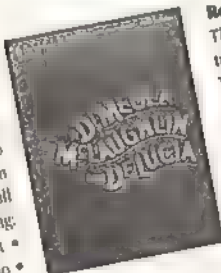
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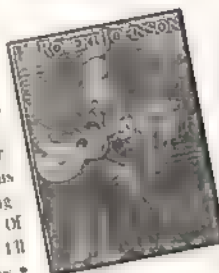
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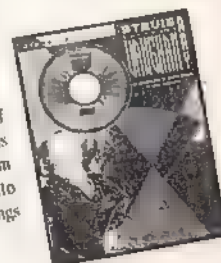
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guitar in the '90s

Andy Aledort

# The PRETENDERS



Color Photo: Jeffrey Meyer • Black & White: Ebot Roberts

One of the biggest bands to emerge from the new wave explosion of the late '70s, The Pretenders forged a distinctive style out of the synthesis of many diverse musical influences and sounds, such as soul, r&b, rock, The Beatles (and elements of the British

Invasion overall), and the Phil Spector "wall of sound" girl-group era, all glued together with a "pure pop" sensibility and fueled by a decidedly guitar-heavy sound. Led by songwriter/vocalist/rhythm guitarist Chrissie Hynde, a native of Akron, OH, the band also featured three Englishmen: James Honeyman Scott (guitar), Pete Farndon (bass) and Martin Chambers (drums). This original lineup of The Pretenders experienced near-instant

success in the U.K. when they debuted in January of 1979.

While waitressing and studying art at Kent State University in the early '70s, Chrissie played one gig with the Akron band Sat.Sun.Mat. (with Mark Mothersbaugh who went on to front Devo) before moving to London to write for *The New Musical Express* in 1973. She also worked at (soon-to-be Sex Pistols manager) Malcolm McLaren's clothing boutique, Sex. After a failed attempt at musical success in France, she returned to Akron to play with r&b band Jack Rabbit



Staff 1  
Opening licks  
C Major scale 1 pos.

Staff 2  
a la "Kid"  $\text{♩} = 132$   
Cmaj7

(clean tone w/amp tremolo)

F G Cmaj7 Am7

Staff 3  
F G Veria Cmaj7 Staff 1 B Major scale 1 pos.

trem bar etc

Staff 4  
a la "Day After Day"  $\text{♩} = 138$

B F#

let ring

Staff 5  
a la "Show Me"  $\text{♩} = 144$   
N.C.

let ring

Staff 6  
a la "Back On The Chain Gang"  
 $\text{♩} = 152$   
a) Dadd2)

Fmaj7/G etc let ring

A/D G6/B D5 Dadd2)

sl

A/D G6/B b) pick up  $\gamma$  sl D

(clean tone w/ compression)

for a time, eventually returning to France and, in '76, England, initially trying to form a band with Mick Jones who instead joined The Clash. Hynde then hooked up with McLaren to play in the short-lived Masters Of The Backside who, after her departure, became The Damned; this was followed by a stint with the Moors Murderers.

After doing backup work with Johnny Thunders, Nick Lowe and Chris Spedding, Chrissie took on Real Records producer Dave Hill as manager. She then recruited bassist Farndon who had just returned from Australia after two years with the Bushwackers. Farndon in turn recruited James Honeyman Scott who had toured with ex-Mott the Hoople keyboardist Verdon Allen in the band Cheeks. These three, along with drummer Jerry Mcledduff, released the Nick Lowe-produced "Stop Your Sobbing" (a Ray Davies composition) b/w "The Wait" on Real in late '78. Martin Chambers, also of Cheeks, replaced Mcledduff, and when "Stop Your Sobbing" was released in Britain in January of '79, it became a Top 30 hit. The second single was the Hynde composition "Kid," produced by Chris Thomas and another Top 30 hit in the U.K. where the band was selling out performances. When their first album, *The Pretenders*, was released in January of '80, the single "Brass in Pocket" went to #1 in the U.K. and #14 in the U.S., with the album entering the American Top 10. Unfortunately, this original lineup would record only two complete albums together; by June of '82 Farndon had quit and Honeyman Scott had died of a drug overdose. That year, Hynde, Chambers and ex-Rockpile guitarist Billy Bremner recorded "Back On The Chain Gang" as a tribute to Honeyman Scott. In 1983 Farndon also died of a drug overdose. The next Pretenders LP wasn't till '84's *Learning To Crawl*, featuring the hit "Middle of the Road" and the guitar playing of Robbie McIntosh, and by 1986's *Get Close* (which featured "Don't Get Me Wrong"), Hynde was the only original member left. Her most recent release is 1990's *Packed!* Though commercial success has been sporadic since the band's heyday of the early '80s, the music of The Pretenders remains vibrant and essential.

There are many stylistic elements that are staples of the Pretenders sound, such as crystal-clear, clean guitar tones, the combination of ambient and slap-back delays, chorusing and flanging, fast amp tremolo ("Stop Your Sobbing," "Kid" and "Message of Love"), chordal arpeggios ("Kid"), compression ("Kid" solo and

Continued on page 142

## the metal edge



While the subject of triads is nothing new to this column, the applications are seemingly endless. Several issues ago, we looked at the triad as the building block of many chords and arpeggios, and later observed some well-known licks involving triads. This month, let's look at each triad as a position within itself, which can serve its purpose as a most useful tool for soloing and creating melodies.

Without a doubt, the most important notes in any scale are the root, third and fifth, which are the three notes found in a

triad. Some old melodies contain only these notes ("Taps," for instance). Any effective solo or melody will work around the fact that when played over a chord, these notes are the most comfortable to the human ear and should be more emphasized. This is not to say that the other notes should never be emphasized or are unimportant. But the triad notes are almost always used to start and finish a melody, as well as for the longer notes in between. This is why it pays to memorize triads all over the neck.

Example 1 illustrates just that. In it, the triads of A Major are shown all over the fretboard, on each group of three strings. Play these up and down the neck, first as chords and then one note at a time. It may take some time to memorize these but it is well worth it. In the meantime, let's take any one of these positions and practice soloing around it. Look at Example 2, which shows a lick similar to the beginning of Guns N'Roses' "Paradise City" in several different A Major triad positions. You can get a lot of mileage out of just one position by playing different variations of this and other common rock licks. With each new triad you memorize, you always know where the important notes are, and you can improvise by playing in and around the triad. Always remember to place more emphasis on the triad notes.

Once you are familiar with these triads all over the neck you can start to connect them, making it easier than ever to move around the fretboard. Next month we'll explore minor triads, and how combining triad inversions makes it possible to follow chord changes in any position of the neck. Until then! ▀

**Ex. 1**

**Ex. 2**

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Continued from page 140

"Chain Gang" opening lick), sus2 and sus4 chords ("Kid," "Brass in Pocket" and "Talk of the Town"), and the use of many guitar overdubs and tones to produce a wide expanse of sound (Andy Summers of The Police also applied many of these new-at-the-time techniques). This abundant guitar presence is primarily proclaimed by Chrissie's signature Telecaster. The influence of The Beatles is apparent throughout; two distinct examples are the major triad arpeg-

gios on "I Go To Sleep," which recall The Beatles' "I Want You/She's So Heavy," and the E7-9 chord in "Back on the Chain Gang," also present on "I Want You/She's So Heavy" and "I Want To Tell You." Then there is, of course, Chrissie's singular, vibrato-laden singing style. (Remember Donovan's "Hurdy Gurdy Man"? I didn't think so.)

A standard practice in Chrissie's writing style is to kick off songs with great, super-catchy guitar licks. Examples of this can be heard on "Day After Day," "Brass

in Pocket," "Chain Gang," "2000 Miles," "Middle of the Road," "Show Me" and "Kid." "Kid" opens up with a single-note lick based on the C major scale, played in I position. Staff 1 illustrates this scale in this position. This melodic figure, played with a clean tone and amp tremolo, is somewhat reminiscent of the guitar solo in The Beatles' "Michelle." See Staff 2.

The opening lick in "Day After Day" is based on the B major scale, also in I position, which is illustrated in Staff 3. This lick incorporates unisons and unique arpeggios which outline F#7sus4, F#9sus4 and F#7add4. See Staff 4.

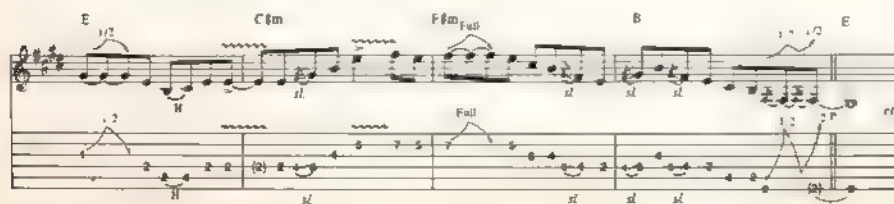
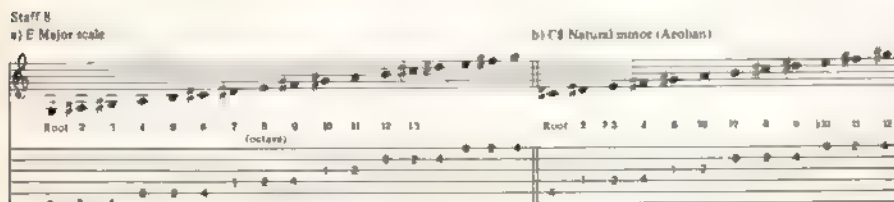
1984's "Show Me" begins with chordal arpeggios that outline Csus2, Csus2/5, C6sus2 and Fmaj7, played on a guitar that sounds similar to "Nashville" tuning (recreates a 12-string but with the normal strings removed, leaving only the bottom four as high octave strings). See Staff 5. This melodic figure recalls the early '60s hit "Secret Agent Man." (I didn't think so.)

Another great opening is "Back on the Chain Gang," with Chrissie laying down the D(add2)-A/D-G6/B chord progression with the use of unique chord voicings. See Staff 6a. Billy Bremner adds a great melodic figure based on the D major scale and played with a clean tone and compression, simulating a pedal steel. See Staff 6b.

1983's "Middle of the Road" features an intriguing arpeggio-like lick that takes advantage of dropped D tuning, and is used for the intro, verse and solo sections (it's *that* good). See Staff 7.

One of my favorite solos in all of The Pretenders' music is Honeyman Scott's solo on "Kid" which in a mere eight bars speaks *volumes*. It begins with a baroque-like figure and ends in pure country, making beautiful use of both the E major scale (see Staff 8a) and the C# Natural minor (Aeolian) scale (see 8b), employed with a chordal arpeggio approach for the first four bars, moving into E Pentatonic major (E,F#,G#,B,C#) single-note licks across the second four bars. See 8c. Notice that the intervallic relationships are illustrated for E major and C# Natural minor. (The late, great James Honeyman Scott was recently voted one of the "Greatest 100 Guitarists" in *Musician* magazine.)

There are of course many other great moments to be heard in The Pretenders' music; a good place to start is *Pretenders: The Singles* (Sire 9 25664). Live versions of their early material can be heard on *Concerts for Kampuchea*. Also, check out the two Jimi Hendrix covers, "Room Full of Mirrors" from *Get Close* and "May This Be Love" from *Packed!* ▀





In the structure of popular Western music, everything we play is defined by reference to the key center. In some of the more experimental music we play it is still often necessary to have our ideas bounce off a framework of fixed tonality to really get them to speak. In the next few episodes of "Antisocial Guitar" I'm going to explain a couple of ways to generate a tonal center through the use of drone strings, pedal point, pedal ostinato and scalar cross-picking. Some of these methods lend themselves to spontaneity while others are more compositional techniques. I will explain them as we go...

This month I'd like to start off with the concept of the drone. The guitar lends itself to "drone" type of playing most readily. This idea seemed to find its way into contemporary guitar playing back in the 1960s largely due to the interest shown in the music of India by bands like The Beatles. The effect of Ravi Shankar's sitar playing is very obvious when you listen to George Harrison's guitar work which brought the "drone string" concept into the mainstream of rock guitar playing. Since then this technique has been employed by most guitar players (at one time or another), especially those playing in trios because it allows for melodic movement with a root or tone center still being played.

So, how do we do this? Well, like I said, the guitar lends itself to this but only to a point (unless you want to re-tune or use a

capo). This is because to get the drone aspect happening (with all its attendant slurs, bends and phrasing) it is easiest to use open strings which limits you to E, A, D, G and B as your key centers. (Funny, most guitar players don't seem to mind.)

...And it looks like this (Figure 1). This is an E major scale with the low E acting as a drone string. Allow the low E string to ring as you play the E major scale on the fifth or A string. Try bending notes on the A string to create more interesting interplay between pitches. You can now move this same pattern across the fretboard to play an A major scale on the fourth (D) string with the open A (fifth) string as your drone, D major scale on the third (G) string with the open D (fourth) string droning or a B major scale on the first high (E) string with the open B (second) string ringing. On all of these the fret fin-

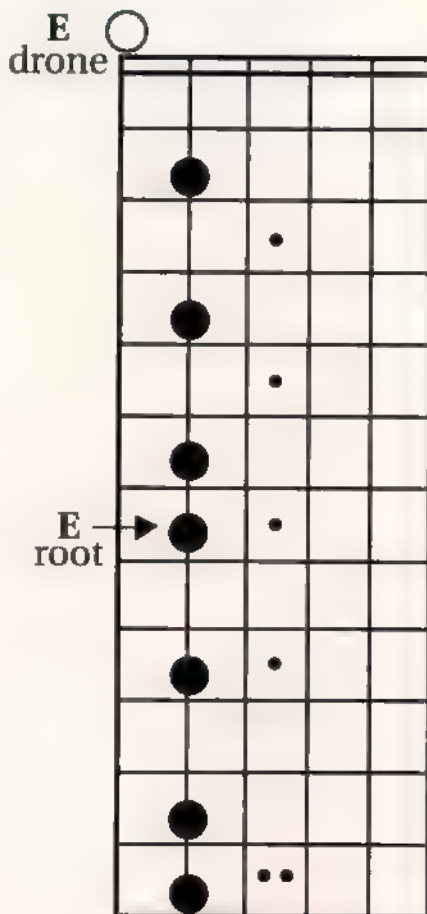
gerings stay the same. It is only for the G drone that the relative fret locations change because of the major third interval between the third (G) and second (B) strings. Those fingerings look like this (Figure 2).

So there's your starting point. I've only given you major drones in one octave on adjacent strings. There are six other modes to work on as well as other variations. And how about using the high E string as the drone and playing the melody on the G (third) string?

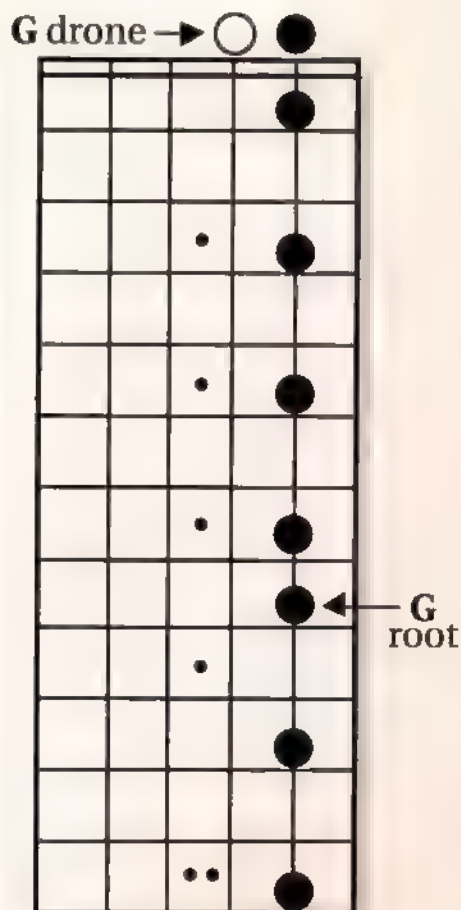
For listening I would check out "Without You" by the Cure (from the album *Head On The Door*), "Goodbye, Mr. Ed" by Tin Machine (from the album *Oy Vey, Baby*), the first four albums by U2, the "white album" by The Beatles and anything by Richard Thompson.

So much to play, so little time... ▸

**Figure 1**  
E Major Scale  
with Drone



**Figure 2**  
G Major Scale  
with Drone





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If you've been reading "Open Ears" for a while you know that I've tried to bring up various subjects that I think will help your playing. This month's column addresses one of those subjects that concerns your mind. One recurring point that I have always tried to make to myself and to people that ask for advice is this: The way you do one thing is the way you will tend to do other things. Sounds simple enough, right? The ramifications, however, are enormous. If you can't summon the responsibility to fill someone's Drive-Thru Food order correctly, you probably will be lazy about many aspects of your playing as well. If you don't strive to master the challenges in your everyday life, the challenges of playing the guitar will be that much more demanding.

Right about now someone reading this is saying, "Well, I know a guy who can play the blues while he's falling down drunk and can't even talk." That's one approach, but I bet the guy is not playing to his full potential, and that's what I'd like to talk more about.

To really break new ground in your own realm I think you need to be able to focus your attention. In my opinion nobody really understands the creative

side of the human brain because it is capable of such surprising discovery. For a musician, opening up the creative side of the brain is one of the quickest ways to real expression. Consider this: Young children can learn new languages, be quickly at ease with computers, and be open to just about any scenario. On the other hand, older people tend to resist change and have difficulty learning foreign expression, like a new language. If your music is a totally fluid expression of how you feel then it is like learning a new language.

Now I'm not suggesting that none of us has a chance unless we were raised with a guitar in our crib. What I'm getting at is that we need to be childlike in the creative half of our brain in order to open up that access that we were born with, which we have learned to shut off. Remember "Stop daydreaming!" or "That child has let his imagination run wild?" People who are always in a creative mode are usually thought of as unfit, or kooks, or dreamers. Years of regimented school learning show us that remembering facts and formulas will get you through the tests better than any creative process. Don't get me wrong—this is probably great training for someone doing a desk job later in life. As musicians we too can use the basic skills of geography, math, English, etcetera.

Try to see the parallel here. In school the following word problem is given: "Jack's car can get 30 miles to the gallon and his tank holds 10 gallons. How far can he go before he needs to get gas?" Most students would spit out the formula that they remember and come up with the answer of 300; they probably would be marked correct. The creative kid of course would say that the problem doesn't show how much gas is in the tank to start with and doesn't specify highway or city miles, and why would Jack run the tank completely out before looking for fuel? "Wrong," says the teacher, and the student's inquisitive attitude is slowly phased out.

In music, this problem is given: "We need a song that lots of people will like." Some musicians would spit out the formula that they know, which is "Whose song is #1 on the charts? Let's copy that." The more creative mind might think ahead and say, "Why does it have to be like some current hit in order for people to like it?

Let's explore all the possibilities."

The difference in these two examples is that in music the unexpected or new approach to an old problem can be the best solution. For my money, it's also that way in real life whenever possible.

Back to my statement that we need to be childlike in order to have easy access to the creative half of our brain. What I'm talking about only pertains to the imagination, the ability to see something that doesn't exist yet. The hard part is that you still have to be responsible and diligent with your practicing and aware of the business realities and so forth in order to make this creativity fit into the real world. The best of both worlds would be having the ability to function normally for all the difficult things that surround playing music, but being able to step into a world of no preconceived notions when you're searching for that perfect song or solo.

They say that we only use a fraction of the brain capacity that we are born with. Maybe you'll agree that we also have much more hidden creativity that hasn't been encouraged or developed very much. Try to wake that up inside your mind.

To balance all of the above, let me stress that none of this takes away the real need for having an organized mind. I'm not advocating anarchy but simply calling for deeper creativity. ▽

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**H**ello, readers. This month I'd like to start talking about harmonics for the bass. Harmonics are a natural series of overtones on your strings that appear in a very ordered, mathematical sequence; that explains why they appear where they do. Not being a mathematician, I will not go into this aspect, as there are many good books which deal with that. What I intend to do in these articles is expose you to the basics and some applications. Hopefully this will inspire you to search out new uses of them in your playing and writing.

To get started, let's play a G on the twelfth fret of your G string. To play the harmonic, simply lift your finger so it

is still on the string but not pushing it down to the fretboard. Now play the note and move your finger off the string to let it vibrate freely. You will hear the same note with a little different sound. See, folks, it's just that simple! Notice that this is exactly halfway between the bridge and the nut. Now, if you go halfway between the twelfth fret and the nut in actual distance, not number of frets, you will be on the fifth fret. Play this harmonic and you will hear a G one octave higher. This works the same way between the twelfth fret and the bridge, so if you play the harmonic where the 24th fret would be you will get the same note. Naturally, this works the same way on all four strings.

Now play the harmonic on the seventh fret and you will hear the fifth (or D on the G string) an octave higher than the fretted D. Now, play the twelfth fret harmonics from low E to high G, and then the seventh fret harmonics the same way and you will see where the great Chris Squire got the inspiration for his bass feature "The Fish."

Now, the higher the harmonics go, the less they line up with the frets. All the ones we have talked about so far should be played right over the fret. To get our next one, you have to play just behind the fourth fret, and you will get a major third, or B $\flat$  on the G string.

Now play the harmonic just after the third fret and you will get another fifth (or D on the G string). If you keep moving your finger slowly towards the nut you will get a slightly out of tune dominant seventh and another octave. These are pretty hard to get, so we'll deal with the others first. Here is the scale you can play using harmonics on the third, fourth, and fifth frets: First, play Example 1 actually fretting the notes. Sounds like something from a Johnny Quest soundtrack, doesn't it? Now play

the same fingering, but this time playing the harmonics. Sounds quite different, doesn't it? Here is the scale that the harmonics make it, although it is actually a couple of octaves higher (Example 2).

There you have the A-B-Cs of harmonics. Hopefully you will practice enough to learn the whole alphabet and then start making up your own words. See ya! ▽

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# BACK ISSUES

502 FEB. 85

**Ritchie Blackmore cover-**  
Highway Star • All Night Long  
(Squier) • \*General Lee  
• Midnight Maniac  
• Yngwie Malmsteen-poster

607 JUL. 86

**Dokken cover-**  
Alone Again • \*Start Me Up •  
• Shapes Of Things  
• Midsummer's Daydream  
Rik Emmett-poster

608 AUG. 86

**Hackett/Howe cover-**  
Jekyll And Hyde • Pinball  
Wizard • Day By Day • Iron Man  
• Tony Iommi-poster

611 NOV. 86

**3rd Anniversary Issue**  
Ice Cream Man Marching Out  
• Why Worry • Change It  
• Billy Sheehan-poster



701 JAN. 87

**Schon-Campbell cover-**  
\*Stone In Love • \*Twigg  
Approved • Foxy Lady  
• Sunday Bloody Sunday  
• Heart-poster

702 FEB. 87

**Lee-DeMartini cover-**  
Lightning Strikes • You're In Love  
• Reeling In The Years • Samba  
Pa Ti • Cinderella-poster

704 APR. 87

**Lynch/Sheehan cover-**  
5150 • \*Shy Boy • \*Road  
Games • In My Dreams  
• Van Halen-poster

705 MAY 87

**Bon Jovi cover-**  
\*You Give Love A Bad Name  
• \*Master Of Puppets  
• Blue Wind • American Tune  
• Vinnie Vincent-poster

706 JUN. 87

**Iron Maiden cover-**  
\*Wasted Years • \*New World Man  
• \*White Room • Quarter To  
Midnight • Tony MacAlpine-  
poster

707 JUL. 87

**Tom Scholz cover-**  
\*More Than A Feeling  
• \*Nobody's Fool • Keep Your  
Hands To Yourself • \*Locked In  
• Judas Priest-poster

709 SEP. 87

**Jimi Hendrix cover-**  
Who Made Who • (You Can Still)  
Rock In America • Smoking Gun  
• \*Voodoo Chile (Slight Return) •  
Jimi Hendrix-poster

801 JAN. 88

**Michael Schenker cover-**  
\*Suicide Solution (Live) • Into  
The Arena • \*Roxanne • Life In  
The Fast Lane • \*Teen Town  
(bass line only) • Randy Rhoads-  
poster

803 MAR. 88

**Def Leppard cover-**  
\*Free Bird • Women  
• Bourree In E Minor  
• Skeletons In The Closet  
• Anthrax & Megadeth-poster

804 APR. 88

**George Lynch cover-**  
\*Unchain the Night • \*Another  
Nail For My Heart • \*Too  
Rolling Stoned • Frenzy  
• Paul Gilbert-poster

805 MAY 88

**Guitar Jam cover-**  
Crying In The Rain • Rock Me •  
• \*Sweet Emotion • \*Long  
Distance Runaround  
• Campbell Sambora Gillis-poster

810 OCT. 88

**David Gilmour cover-**  
\*Another Brick In The Wall, Part  
Two • Eight Miles High • Queen  
Of The Reich • \*S.A.T.O.  
• Queensryche-poster

811 NOV. 88

**5th Anniversary Issue**  
\*Black And Blue • Wake Up  
Dead • Song Of The Wind •  
Always With Me, Always With You  
• Joe Satriani-poster

812 DEC. 88

**Cinderella cover-**  
\*Gypsy Road • \*Come On (Part 1)  
Damn Good • Zap  
• Led Zeppelin-poster

901 JAN. 89

**Richie Sambora cover-**  
Bad Medicine • While My Guitar  
Gently Weeps • \*Can I Play With  
Madness • Suite Judy Blue Eyes  
Judas Priest-poster

902 FEB. 89

**Lynch/Bratta cover-**  
Kiss Of Death • \*Pour Some  
Sugar On Me • Sweet Child  
O'Mine • T-Bone Shuffle  
• \*NV43345  
• Guns N' Roses-poster

903 MAR. 89

**Zakk Wylde cover-**  
\*Miracle Man • \*Nothing But a  
Good Time • \*Rock N' Roll  
Hoochie Koo • Bad Moon Rising  
• Reptile • Johnny  
Winter-poster

904 APR. 89

**Anthrax cover-**  
\*When Love Comes To Town •  
Spanish Fly • You Know What I  
Mean • Be All, End All  
Jessica • Jeff Beck-poster

905 MAY 89

**Joe Satriani cover-**  
\*Sunshine Of Your Love  
• \*Ain't Talkin' 'Bout Love • \*Hot  
Dog And A Shake • Ice Nine Live)  
• La Bamba (Los Lobos)  
• Eric Clapton-poster

906 JUN. 89

**Jake E. Lee cover-**  
\*One • \*Confidence Man • Here  
Comes The Sun • High Wire •  
The Pepper Shake  
• Metallica-poster

908 AUG. 89

**Mr. Big cover-**  
\*Addicted To That Rush • \*Every  
Breath You Take • Point Of No  
Return • Fire Woman • Modern  
Day Cowboy  
• Steve Morse-poster

909 SEP. 89

**Jeff Beck cover-**  
Eyes Of A Stranger • \*I've Seen  
All Good People • Goodbye Pork  
Pie Hat • \*California Girls  
• \*Behind Blue Eyes  
• Pete Townshend-poster

910 OCT. 89

**Joe Perry cover-**  
Rag Do • \*Wish You Were Here  
• \*Highway To Hell • All That  
You Dream • Wait Till Tomorrow  
• Jimi Hendrix poster

911 NOV. 89

**Vaughan-Reid**  
• \*Hammett cover-  
\*Jump In The Fire • Patience •  
\*Scuttle Buttin' • End Of The  
Line • \*Cult Of Personality  
Vernon Reid poster

9001 JAN. 90

**Motley Crue cover-**  
\*Dr. Feelgood • Yesterday • Man  
For All Seasons • \*Deuce • \*Mutha  
(Don't Wanna Go To School  
Today) • Steve Stevens-poster



9003 MAR. 90

**Joe Satriani**  
• \*Michael Wilton cover-  
Big Bad Moon • \*I Don't Believe  
In Love • The Shortest Straw •  
Close My Eyes Forever  
• \*Rock And A Hard Place  
• Rolling Stones poster

9004 APR. 90

**Beach-Hill-Sabo cover-**  
Headed For A Heartbreak • \*18  
And Life • Over My Head •  
\*Suffragette City • Truckin'  
• Jerry Garcia-poster

9005 MAY 90

**George Lynch cover-**  
People Get Ready • \*Sittin' On  
Top Of The World • Mr. Scary  
• \*Janie's Got A Gun  
• Excerpts from Quadrant 4  
• Jimmy Page-poster

9006 JUN. 90

**Jimi Hendrix cover-**  
\*Presto • 32 Pennies • Abigail  
• Anesthesia, Pulling Teeth (bass  
line only) • Hey Joe • Greg  
Howe • Blues Saraceno-poster

9007 JUL. 90

**Steve Vai cover-**  
\*Call It Sleep • My Old School •  
\*Forever • \*Gutter Ballet •  
\*Bigmouth Strikes Again  
excerpts from Icarus Dream Suite  
• Kiss-poster

9008 AUG. 90

**Randy Rhoads cover-**  
Steal Away (the Night)  
• \*Up All Night • Long Time  
• \*Mystical Potato Head Groove  
Thing • Black Velvet  
• Slaughter-poster

9009 SEP. 90

**Clapton/Campbell**  
**Van Halen cover-**  
\*I Wish It Would Rain Down  
• Toy Soldier • \*Hot For Teacher  
• Hands All Over • House Of  
Pain • Eddie Van Halen-poster

9010 OCT. 90

**Bon Jovi-Beck cover-**  
Blaze Of Glory • \*Epic • Go Your  
Own Way • I Think I Love You  
Too Much • Life Goes On  
• C.C. DeVille-poster

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**7th Anniversary Issue**

I Would Love To • Miles Away •  
• Got The Time • What Is And  
What Should Never Be • Runnin'  
Down A Dream • The Year In  
Rock Guitar-poster

**9012 DEC. 90**

**Warren DeMartini cover-**

Lovin' You's A Dirty Job  
• Crossfire • Decadence  
Dance • Civil War • Smoke On  
The Water Jimmie Lee & Stevie  
Ray Vaughan-poster

**9101 JAN. 91**

**Vernon Reid cover-**

Type • Jealous Again • Stop  
• Bluebird Cliffs Of Dover  
• Eric Johnson-poster

**9102 FEB. 91**

**Jason Becker/Jim Martin**

**cover-**

Falling To Pieces • Higher  
Ground • Air • Love In An  
Elevator • Terminal Beach  
• Flea (Red Hot Chili Peppers)-poster

**9103 MAR. 91**

**Queensryche cover-**

The Best I Can • Hel's Betis  
• Fly To The Angels • Joey  
• The Boys Are Back In Town  
• Thin Lizzy-poster

**9104 APR. 91**

**Hendrix/Morse/**

**Gibbons cover-**

The Star Spangled Banner  
• Highland Wedding  
• My Head's In Mississippi  
• Lucretia  
• A Lil' Ain't Enough  
• Jimi Hendrix-poster

**9105 MAY 91**

**Vaughan/Perry/Lifeson**

**cover-**

Walk This Way • Mary Had A Little  
Lamb • Free Will • Crossed  
Mary • Dream Warriors  
George Lynch-poster

**9106 JUNE 91**

**Jimmy Page cover-**

Bron Yr Aur • She Talks To  
Angels • Coming Of Age • War  
Ensemble • Love Me Two  
Times • Slayer-poster

**9107 JULY 91**

**Classics Issue -**

Mean Street • Seek & Destroy  
• Bohemian Rhapsody  
• Caprice No. 24 • Turn! Turn!  
Turn! • Queen-poster

**9108 AUG. 91**

**Eddie Van Halen cover-**

Poundcake • All The Way From  
Memphis • The Needle And  
The Damage Done  
• Incident At Neshabur • Silent  
Lucidity • Van Halen-poster

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• Mr. Big-poster

**9110 OCT. 91**

**Skid Row cover-**

The Threat • You Could Be  
Mine • Bad To The Bone  
• Green River • Jesus, Joy Of  
Man's Desiring  
• Skid Row-poster

**9111 NOV. 91**

**Eric Johnson/Jeff**

**Cease/James Hetfield**

**cover-**

Runaround • Twice As Hard  
• Enter Sandman • I Wanna Be  
Sedated • Trademark • Jason  
Becker Benefit Concert-poster

**9112 DEC. 91**

**Geddy Lee/Marty**

**Friedman/Jason Newsted**

**cover-**

Don't Tread On Me • Go To  
Hell • La Villa Strangiato •  
Summerland • Helplessly  
Hoping • Geddy Lee & Alex  
Lifeson-poster

**9201 JAN. 92**

**Guns & Roses cover-**

Through the Never • Shout at  
the Devil • From the Beginning  
• I Want You Back • Don't  
Cry • Nikki Sixx-poster

**9202 FEB. 92**

**Dave Mustaine/**

**Eric Johnson cover-**

Hangar 18 • Righteous •  
Badge • Flight of the  
Wounded Bumble Bee • We  
Die Young • Nuno Bettencourt-  
poster

**9203 MAR. 92**

**Hall of Fame Issue**

Runnin' With the Devil •  
Castles Made of Sand •  
Whole Lotta Rosie • The Sky  
is Crying • The Weight • Vivian  
Campbell/Zakk Wylde-poster

**9204 APR. 92**

**Slash/Duff cover-**

Communication Breakdown  
• In My Life • Outshined  
• Remember When • The  
Garden • Randy Rhoads-poster

**9205 May 92**

**Phil Collen/Rick Savage**

**cover-**

Alive & Kickin' • One Way Out  
• Give it Away • Break on  
Through • Photograph  
• Guitar 101-poster

**9206 June 92**

**Yardbirds cover-**

Shapes Of Things • Rusty Cage •  
No More Tears • Deja Vu • Tush  
• Corrosion Of Conformity poster

**9207 July 92**

**Randy Rhoads cover-**

Madman • I Still Haven't Found  
What I'm Looking For • Tie Your  
Mother Down • Mouth For War  
• Crazy Train • Tracii Guns poster

**9208 August 92**

**Joe Satriani cover-**

Summer Song • Where Were You  
• Machine Gun • 316 • Back Door  
Romeo • Guitar Heroes poster

**9209 September 92**

**Black Crowes/Faith No**

**More cover-**

A Small Victory • Wherever I May  
Roam • Real Love • Proud Mary  
• Megadeth poster

**9210 October 92**

**Pearl Jam cover-**

State of Love and Trust • November  
Rain • Funk #49 • Point  
Counterpoint • Institutionalized  
• Pearl Jam poster

**9211 November 92**

**Jerry Cantrell/Slash/George**

**Harrison cover-**

Would? • Stairway to Heaven  
• Whole My Guitar Gently Weeps  
• Hunger Strike • Foreclosure of a  
Dream • Slash poster

**9212 December 92**

**Lollapalooza '92 cover-**

Jeremy • Rest In Peace • Dirty  
Black Summer • Spanish Castle  
Magic • Jesus Christ Pose  
• Lollapalooza poster

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## FEEL THIS

The Jeff Healey Band • Arista

**PERFORMANCE:** More rock and ballads, less blues  
**HOT SPOTS:** "Cruel Little Number," "House That Love Built," "Heart of an Angel"  
**BOTTOM LINE:** Continuing the crossover from blues to the mainstream

When guitarist Jeff Healey debuted in 1988, his was a rough, raw playing style that typecast him as a blues-rocker ala Stevie Ray Vaughan. Over the past four years, Healey has broadened the scope of his music and playing such that his band's third album isn't so much a blues album as a multifaceted, mainstream contemporary rock record. Healey's always been comfortable slowing things down, but his guitar often maintained a uniformly high-db, high-energy sound no matter the setting. Not so on *Feel This*. Not only has Healey expanded his songwriting styles to sound more like a young version of the Eighties' Clapton than another Vaughan, but he's reined in his fiery playing to develop more feeling and emotion in his leads. Add to that keyboards, more multi-tracking and the bulk given to the band's sound by producer Joe Hardy (ZZ Top's engineer) and *Feel This* becomes a well-rounded album of contemporary rock. There's plenty of Healey's rippling blues playing on "House That Love Built," "Cruel Little Number" and the blues rap (!) cut "If You Can't Feel Anything Else." But *Feel This* isn't just a guitar album, and Healey isn't just a blues guitarist anymore.

— Buzz Morison

## NATIVE TONGUE

Poison • Capitol

**PERFORMANCE:** Clichéd and confused  
**HOT SPOTS:** "Bring It Home," "Fire and Ice"  
**BOTTOM LINE:** New axeman Kotzen breathes some life into faltering popsters  
 C.C. DeVille-era Poison may have been nothing but ultra-light L.A. pop-metal posing as glam and looking for a good time but they had one saving grace—they were fun. DeVille claims he wrote most of their catchiest material and his departure last

year left the band without their linchpin just as the Seattle crew set off the alternative revolution. That left bands like Warrant and Poison sounding more marginal than ever. *Native Tongue*, Poison's first post-DeVillie effort, is a mixed blessing at best. The good news is that guitarist Richie Kotzen, when he manages to avoid the usual post-Eddie clichés, plays with a fluid volatility in the Jimi/Eddie/Randy tradition that lends desperately needed weight to their sound. Unfortunately, Bret Michaels' posturing vocals make Joe Isuzu sound deeply sincere, while the band's clichéd progressions and by-the-numbers choruses tend to dissipate Kotzen's fiery eloquence. But when they hand the new guitarist the reins, as on the crunch'n'funk of "Bring It Home," the band sounds fresh and renewed.

—Vic Garbarini

## ANIMALS WITH HUMAN INTELLIGENCE

Enuff Z'Nuff • Arista

**PERFORMANCE:** Shameless and hook-filled  
**HOT SPOTS:** "Black Rain," "The Love Train," "Superstitious"  
**BOTTOM LINE:** Stealing from the masters to make hard rock fun

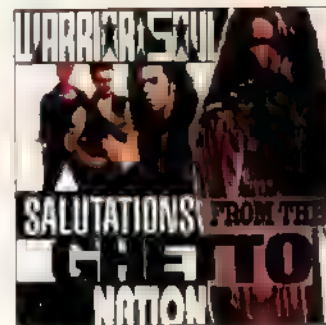
When did these guz get so good? Enuff Z'Nuff's third album is a raving record of crunchy, hard rock guitars, soaring pop melodies, shamelessly swiped Beatles' Sixties harmonies and *Magical Mystery Tour* psychedelic effects. Along with bands like Extreme and Saigon Kick, Enuff Z'Nuff reach back to the masters for inspiration and manage to make their sinfully derivative sound seem almost original. Donnie Vie's vocals are the key to the flowering of the band's power guitar sound. He's able to mix the gritty with the sweet, just like his rhythm guitar punch mixes with Derek Frigo's loony, liquid metal leads. When rocking hard on "Superstitious" or "The Love Train," EZ'N meld the bluesy sinfulness of Aerosmith with the garage chords of the Goo Goo Dolls. When going for the romantic throat, the band either connects using the big-chorus bliss of the Raspberries or Foreigner on "Right By Your Side" or overshoots into Barry Manilow land on "Innocence." Hey, one mistake can't ruin *Animals With Human Intelligence*, though. These guz write the songs that can make the whole world rock and *Animals* might just be their ticket to glory.

— Buzz Morison

## SALUTATIONS FROM THE GHETTO NATION

Warrior Soul • DGC

**PERFORMANCE:** Angry with an attitude



**HOT SPOTS:** "Blown," "Shine Like It," "Ghetto Nation"  
**BOTTOM LINE:** Scattershot punk-metal fury with dynamo splatter guitar

Future shock-metal poet Kory Clarke hones in on the power his music can generate on his band Warrior Soul's third album, *Salutations From The Ghetto Nation*. Clarke is one angry fella—even three love songs to his wife are full of bile and violence. When he channels his anger to rail against our nation's political and social disorder and decay, Warrior Soul makes truly powerful, challenging and bleak punk-metal. Clarke has taken over producing duties and together with terrorist splatter guitarist John Ricco has broadened the band's sound, breaking things down with echo, volume, shrewd control of dynamics and tons of Ricco's fierce guitar. The band's momentum and Clarke's acrid vocal chanting make the rebellious social statements of "Blown" and "Shine Like It" a rabid mix of the Sex Pistols, Doors and the MC5. On the downside, when Clarke shuns political commentary for stabs at love or sarcasm, he sounds like just another mad rocker, a Billy Idol with hair and teeth. The album sags in the middle without having a real reason to be angry, but the metal U2 build of "The Fallen" and the savage, crisscross, psycho guitar wall of the album's finale push *Ghetto Nation* back to the extreme.

— Buzz Morison

## MUSIC FOR THE FIFTH WORLD

Jack DeJohnette

(with Vernon Reid and John Scofield)

Manhattan/Blue Note

**PERFORMANCE:** Post-punk fusion frenzy  
**HOT SPOTS:** "Miles," "Fifth World Anthem"  
**BOTTOM LINE:** Exotic jazz / rock guitar summit

Match two legendary Miles Davis sidemen with Living Colour's Reid and Calhoun, then toss in some American Indian chants for spiritual seasoning. The result is the most intriguing crossbreeding since Temple Of The Dog. Drummers DeJohnette and Will Calhoun thunder and stomp with grunge-y abandon as Reid and

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Scofield dodge and weave in and out of DeJohnette's gorgeous, otherworldly melodies. Reid's skittering, chain lightning runs dance around Scofield's more melodic excursions, half aural ballet, half dogfight. Both groups bleed over into the other's territory. Scofield and DeJohnette sound harder-edged here than in their more traditional jazz outings, while



Vernon Reid is looser and more exploratory in his approach than on his work with Living Colour and other rock artists. With original improvisational playing the cornerstone of so much new alternative rock, more of these "New Fusion" collaborations may be expected. How about Ornette Coleman sitting in with Alice In Chains—or Kim Thayil trading riffs with Bill Frisell? Meanwhile, check out a Reid of a different Colour.

—Vic Garbarini

## TEN SUMMONER'S TALES

Sting • A&M

PERFORMANCE: Tuneful but very laidback  
HOT SPOTS: "If I Ever Lose My Faith In You," "Heavy Cloud, No Rain" BOTTOM LINE: *Sung Lite*

Sting's first post-jazz band album contains some of his best and some of his most disappointing work since The Police. The admirable strategy was to knock out an album in a few weeks to get past his control freak/perfectionist tendencies. When it works, we're back to the deceptively simple but seductively bittersweet melodies of The Police—or the chancy, avant-garde country and Spaghetti-Western twang of the Dylanesque "Love Is Stronger than Justice." But much of the rest inevitably sounds like first drafts that were hurriedly polished up and served half-baked. Guitarist Dominic Miller's exquisite slide work on one of the half dozen jazz/bluesy vamps, "Heavy Clouds, No Rain," blends Ry Cooder's howl with Harrison's tasty precision. Sadly, it's his only solo. Why not cut him loose on the rest of the jams? Next time, Sting should jettison the external controls on his band as well as the internal ones on his songwriting, and let Miller, keyboardist David Sancious, *et al* fill in the dynamics the way Summers and Copeland did in The Police. Set them free.

—Vic Garbarini

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*Vitto Bratta, Randy Jackson, Mark Hitz and Mark Wood.*



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**PERFORMANCES:** Electrifyingly electric HOT  
**SPOTS:** "High Heel Sneakers," "Love and Death," "Cathouse" **BOTTOM LINE:** Beck goes back (and forth) to the future to produce his most invigorating work in years

A decade ago Pete Townshend dissed Jeff Beck as "rock's most expressive guitar player—with absolutely nothing to express." Say it isn't so. Now Beck is boldly facing his musical midlife crisis by releasing one album that reconnects him with his musical roots, and another that rockets him into the future. *Crazy Legs* allies him with some red-hot U.K. roots-rockers to play an album's worth of Gene Vincent/Cliff Gallup rockabilly tunes (the English Elvis and Scotty Moore equivalents). But this is more than an academic exercise for Beck & Co. This is the music that made him fall in love with the guitar at age 15, and he sounds committed and rejuvenated. Stepping inside those classic riffs and exploding them from the inside reconnects him to the essence of his playing. This emotional resonance carries over to *Frankie's House*, the soundtrack of the Vietnam-era drama, which features some of Beck's most innovative and genuinely compelling playing in years. Try to imagine *Dark Side Of The Moon* being sideswiped by *Blow By Blow* somewhere west of Bangkok and



east of Neptune. Beck's acrobatic skills and vast palette of tones are startlingly expressive of the wartime drama's sweep of emotions from the heartbreaking pathos of "Love and Death" to the hot-wired, howling eloquence of "Cathouse." These two albums prove that sometimes you have to take one step back in order to take a quantum leap forward. Though some of the tracks are frustratingly short (to fit the needs of the film), it's still immensely satisfying. His collaboration with Leiber (his best since Rod the Mod went South) holds immense promise for the future. When they integrate *Crazy Legs'* sense of structure with *Frankie's'* freewheeling excursions, as on their Duane Eddy meets Duane Allman in the 23rd Century mutation of "High-Heel Sneakers," you sense Beck may be on his way again to occupying that mythic highground between Van Halen and Hendrix. Say you're sorry, Pete  
—Vic Garbarini

**FAST TRACKS**

It's been four years, but guitarist/singer Chris Goss and bassist Googie still proclaim themselves *Masters of Reality*. On *Sunrise on the Sufferbus* (Chrysalis) legendary Cream drummer Ginger Baker helps the Masters get a Sixties Cream-y blues groove going, full of bottom-endy, understated guitar and plenty of Baker stickwork....*Circus of Power* returns reborn with new bassist, drummer, and label for *Magic & Madness* (Columbia), a bracing dose of dark, messy, slide-heavy blues rock. Alice In Chains guitarist Jerry Cantrell joins the Circus on "Heaven & Hell"....The Mekons also return after several years with their Clash-like rock on *I (LOVE) Mekons* (Loud Music)....This month's grunge rock winner is Minneapolis' *Boneclub*, who side with the Alice In Chains school on their energetic *Beautiful* EP (Imago), while *Low Pop Suicide* sets the post-punk world afire with *On The Cross Of Commerce* (World Domination)....Does Jim Dandy come to mind when you hear Axl Rose or David Lee Roth? He will after you hear *Hot & Nasty* (Rhino), a retrospective of Southern rockers *Black Oak Arkansas* and blond-maned leader Dandy....Who needs "classic rock"? The Nordoff-Robbins Music Therapy Foundation, that's who. Proceeds from the four-CD *Classic Rock Box* (Polydor) celebrating New York rock radio station WNEW-FM's 25th anniversary go to that noble organization while you hear airwave faves from Nazareth and Frampton to U2 and Stevie Ray Vaughan without touching that dial...Volumes six through 10 of Rhino's *Blues Masters* series peak on Vol. 9 *Postmodern Blues* featuring the late Albert King and his many disciples....The *Deep Blues* (Atlantic) soundtrack's gritty location recordings of unknown Mississippi blues artists including Jr. Kimbrough and Roosevelt "Booba" Barnes is the real thing from the documentary produced by music critic Robert Palmer and former Eurythmics guitarist Dave Stewart....Other notable guitar releases include further Adrian Legg acoustic wonderment on *Mrs. Crowe's Blue Waltz* (Relativity); ex-Night Ranger guitarist Brad Gillis' *Gilrock Ranch* (Guitar Recordings), combining eight instrumentals and two Gregg Allman vocal cuts; and *Skullcrushers* (Relativity), a collection of such bands as *Obituary*, *Nuclear Assault* and *Voivod* who first crushed skulls on *Relativity*. It's a roots thing.  
—Buzz Morison

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Continued from page 121

in comparison to the way the song had evolved. So I said, "Look, Fred, I have to get back and do that." I redid everything and there's a little piece towards the end when I was trying to make the guitar sing along with Freddie's vocals. He was really pushing himself on the vocals at the end so I tried to push the guitar and express the way I felt. It's hardly audible on the record. It's not like a major feature but you can hear the guitar and the vocal are kind of straining against each other. That's the sort of thing which I like to listen to now. It's a nice moment which is captured. What about you, Nuno?

Nuno: I don't have enough in my history

to have those moments. For me it was always just a total thing. Once in a while I would run into a magical moment and it would be exactly the way I dreamed it would be. Right now, because it's the newest moment for me, it would have to be at the end of "Who Cares." There's a little piece in the middle where everything breaks down and there's a nylon string guitar playing alone with an electric. That moment expressed the sadness of the part and exactly the way I felt when I wrote it. That was exciting for me. It happens every once in a while.

Brian: That's great. I love that cut. I love "Seven Sundays," too. I think that's a classic. That should be a single. I would men-

tion another of your moments: I don't know how you felt when you did this but when you first played me "Get the Funk Out," there's a moment in the solo. It's in the middle where you've done the first bit and then you kind of slide down into the first bit of the arpeggios. I've played that many times. It seems to slide in with such panache. It's a very exciting moment for me. The stuff which follows it is dazzling but that moment when it starts seems like a moment of such great confidence and style. I love that.

Nuno: It's actually a pizzazziness that I felt from Eddie sometimes. It always seemed like when he went into something not only would he go into it but he'd slide into it.

Brian: It seems like you couldn't wait to get to that bit and you were into it way ahead of how the piece would demand it. You said "No, I want to do it now." It's great.

Nuno: As far as my comments on Brian's stuff, there's too many to even list as far as moments. I'd be selling everything else short.

What was the first moment?

Nuno: Obviously *Queen II* was for me the ultimate.

You and I have talked about that one many times—let's go somewhere else.

Brian: Hey, let the man talk. I want to know!

Nuno: Everything—period. End of my conversation. There's no need for me to mention a moment that Brian's done because I know them all, I felt them all. There is no need to know what my favorite thing of Brian's is. There's a lot of records out there, a library of stuff that kids can discover on their own. That's all I need to tell them—just listen to it. That's the only thing I thank *Wayne's World* for, that maybe people will listen to [Queen's] records. There is a lot there to listen to. Nothing I can mention, nothing I can explain. Just listen to it.

Brian: Thanks for saying that. I get the feeling very strongly that I don't want to live in those past moments because that's when you become a fossil. It's great that a lot of people have said they liked what I did and got influenced by what I did but what matters to me is what I'm doing now and the future. I would hate to become this kind of museum piece. For me the exciting thing about still being alive is that I can be out swimming around with these people. I can get influenced by Nuno, by Slash, by Satriani. I consider that a privilege. I don't know if it's that I'm still refusing to grow up but I still want to be out there and part of this thing. There is no other reason for me to be out there. ▽

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# The LOAD

Photo by Andy O'Beirne/MWA

OUT



Each month, *GUITAR* takes you behind the scenes with feature photos of noted players and their stage, studio and home equipment. Here, Andreas Kisser of Sepultura is pictured with his stage gear.



Continued from page 32

great ideas but a frustrating inability to execute them completely, they now sound fully in control of their musical destiny. "The difference with this record is that I did all the demos on four-track with a drum machine," explains Gary. "Alex [Mitchell, the group's singer] would come over and add melodies and lyrics. He'd come over and sing on it and that would become the demo. It was a long process but it gave us a lot of practice at recording these songs. We had a head start on this record compared to the other ones. There were less songs written out of jamming and playing because we had a big layoff. I found personally that the best way for me to write is to do it alone and have someone add to it later. Occasionally a riff will come out of a jam. The first things I play when I touch a guitar cold are usually the most original [riffs] because I don't have time to fall into a pattern."

With each record Gary attempts to bring something new to his sound. Somewhat surprisingly, given his blues bent, he had never used a wah-wah pedal before this album! "It's usually overused," he says, "but it sounds great when you get a warm tone. I don't like that brittle high tone most people get. Jeff Beck on 'Ain't Superstitious'—that to me is like the ultimate wah-wah." What isn't surprising is that Gary works hard on his solos, trying to come up with parts as classic as those of his own guitar heroes. "It has to be passionate and soulful," he says. "That's the basic criteria. I like it if I play something that I don't ordinarily play. I like to push the limit." His favorite riffs are those that form the backbone of "Call of the Wild" and "Vices," which were new, at least to him. "They came out naturally, quite by accident," he says. "I try to stay true to tradition but make it my own."

Besides their more together songwriting, Circus of Power's guitar sound has benefitted by the time spent on getting it right, a situation which in the past had been frustrating for Ricky with his sensitive ear. "We did the first record in 14 days without a break," he recalls. "We didn't have time to spend an entire day getting a

guitar sound."

"I never spend enough time on sound," admits Gary. "I'm concerned with performance, number one. I want to hear the bending of the note, I want to hear the fretboard. I like hearing mistakes. You hear that on Jimmy Page recordings, like the early Zeppelin stuff. If it's this kind of glossed over, rack-mounted sound it's too obvious. Albert King does it. You can actually hear his strings bending." Another favorite example Gary cites is Stevie Ray Vaughan: "You can hear how much power he has in his hands. I find that lacking in a lot of players—the human side seems to be missing."

Outside of a Boss delay for echo and a little bit of wah-wah, Ricky and Gary relied very little on effects this time out. Instead they took a more physical approach, applying devices such as the E-bow and the slide directly to the strings. Naturally, this lends itself to different tunings and it's what gives Circus of Power a more classic sound. "Evil Woman" is one example. "I did this thing in the chorus where I'd hit an open E string and bend the neck," Ricky says. "It's in E so that seemed natural but it's a pain in the neck [and bad for it, too—ed] so I tuned the E string down to D so that I could play two frets up and bend the string instead of hitting the open E and bending the neck."

Whether it's the roots rock'n'roll of the Black Crowes or the punkier sound of Nirvana, it's apparent that guitars have become an important means of musical expression again. As something of a musical historian, Gary sees this as a natural progression. "It's back where it should've been," he says. "For some reason it got off track. The bands of 20 years ago like Led Zeppelin, Black Sabbath, The Beatles, and Stones were guitar bands but they were using guitars in a lot of different ways."

If Ricky and Gary were in a band with less of an image problem they might get more attention for their guitar playing, but for now they're content to work within the context of the songs. "I just play what's necessary and what seems to work," says Gary. "It can be frustrating because I know I can do more but I don't want to showboat." Adds Ricky, "I'll play, like, three notes instead of 30 like some guitarists would do." ▀

**"I want to hear the bending of the note, I want to hear the fretboard. I like hearing mistakes. You hear that on Jimmy Page recordings, like the early Zeppelin stuff."**

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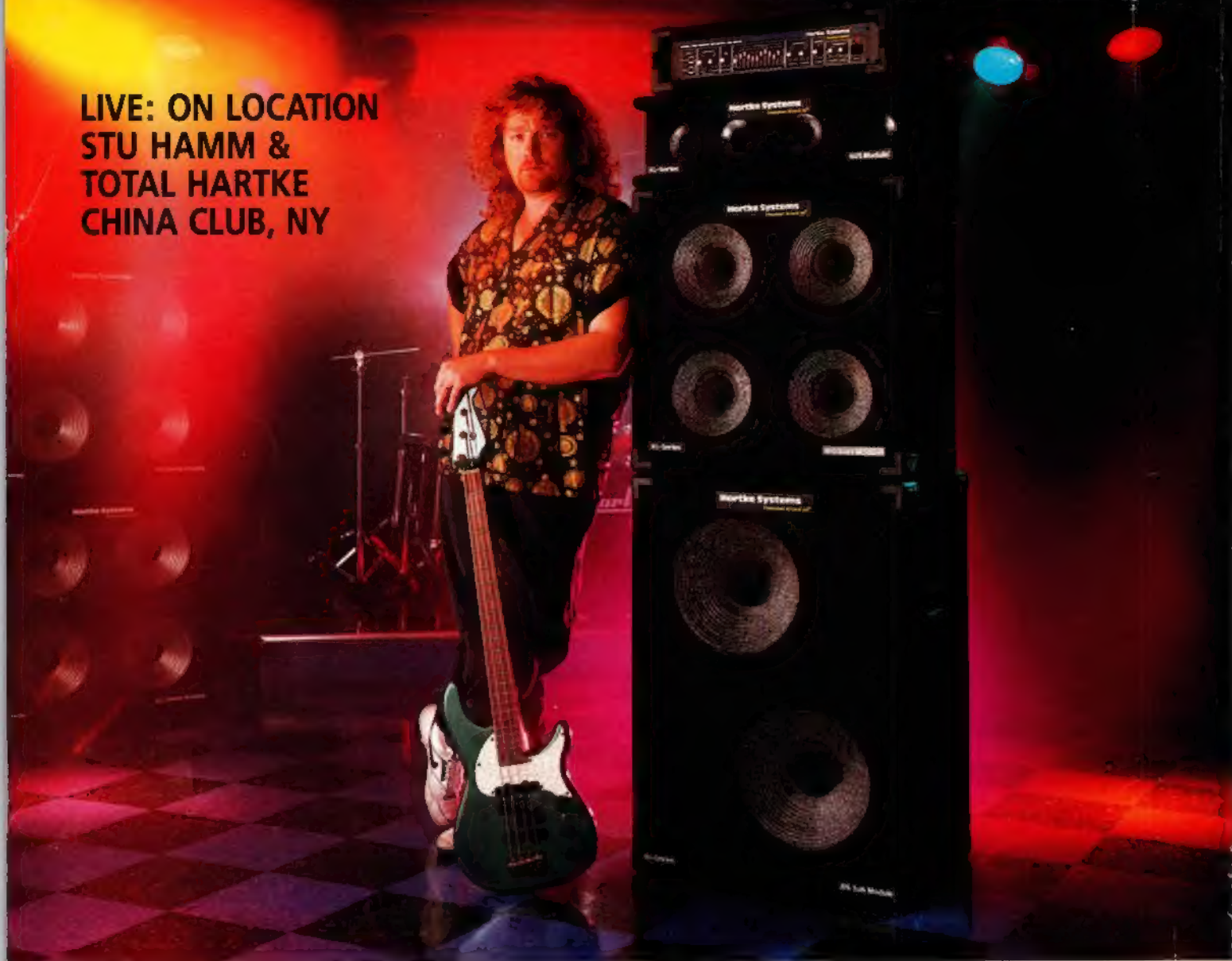
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